

# THE AMERICAN MAGAZINE OF ART

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CALIFORNIA LANDSCAPE

WILLIAM WENDT

## CALIFORNIA AND SOME CALIFORNIA PAINTERS

BY ROSE V. S. BERRY

*Chairman, Art Department, General Federation of Women's Clubs*

NO REGION is richer than California in what it has to offer a painter for serious consideration. It is only fair to the California painter that something of this variety should be understood before writing of their production. If the observer would appreciate truly what he sees painted, he must, at least, have some idea of what there has been to paint. Many, in failing to grasp this extraordinary variety in California, immediately distrust the painter. It is amazing to observe how little of its variety—its

differing landscape, its forests, its mountains and its sea—is accepted by those who do not know it. Its painters in the past have seen two or three of its most obvious phases which public opinion has accepted, and it is very difficult to impress the unseeing with the fact that there are literally innumerable possibilities, for the California artists to present upon canvases, which are delightfully new and rich in promise. Every feature that exists from England to central Africa, and from Spain to Greece, can be





THE SEA

JACK WILKINSON SMITH

painted in California excepting the architecture. In addition to this, no single portion of California has one appearance; there is a change for every hour, and for every few miles.

The mountains are, in some places, high, snow-capped, serrated peaks, bleak, barren, and forbidding, ranging around 14,000 feet in elevation. On top of these high sierras it would stagger any stranger to catch and record the atmospheric wonders as they transpire. Lower down, within the timber line, the artist encounters heavily wooded hills, some of them so dense that they forbid his approach. Others are so open, so lovely, and so beautifully spaced that they might have been planted. Still lower down, just emerging from the valleys, rise the foothills, some of them totally lacking in trees, while

others are wooded alternately, and sometimes together, with oak and eucalyptus trees.

For six months of the year these hills are green and globular; during the other months, for lack of rain, they turn into a dazzling yellow which carries on to the darkest browns. Californians are especially fond of the hills at this time; accustomed to them, they revel in the varying brown and yellow tones, which strike the easterner as muddy, forced, untrue, and unattractive. Many of the painters enjoy the rich velvety-yellow of the hills and the contrasting green oaks, which cling closely to the earth's surface much of the time, making flat bits of design and green spots irresistible to his love of a decorative motive. All of these ranges are in turn subject to change accord-



ing to the sun and fog, wind and rain of the season.

The mountains are no more variable than the valleys. Some of these are great, broad expanses of fertile, planted fields—waving

higher foothills, while acres and acres creep up the heights as grazing slopes only, pasture lands with a semi-wild character tending toward vastness and totally unlike cultivated meadows.



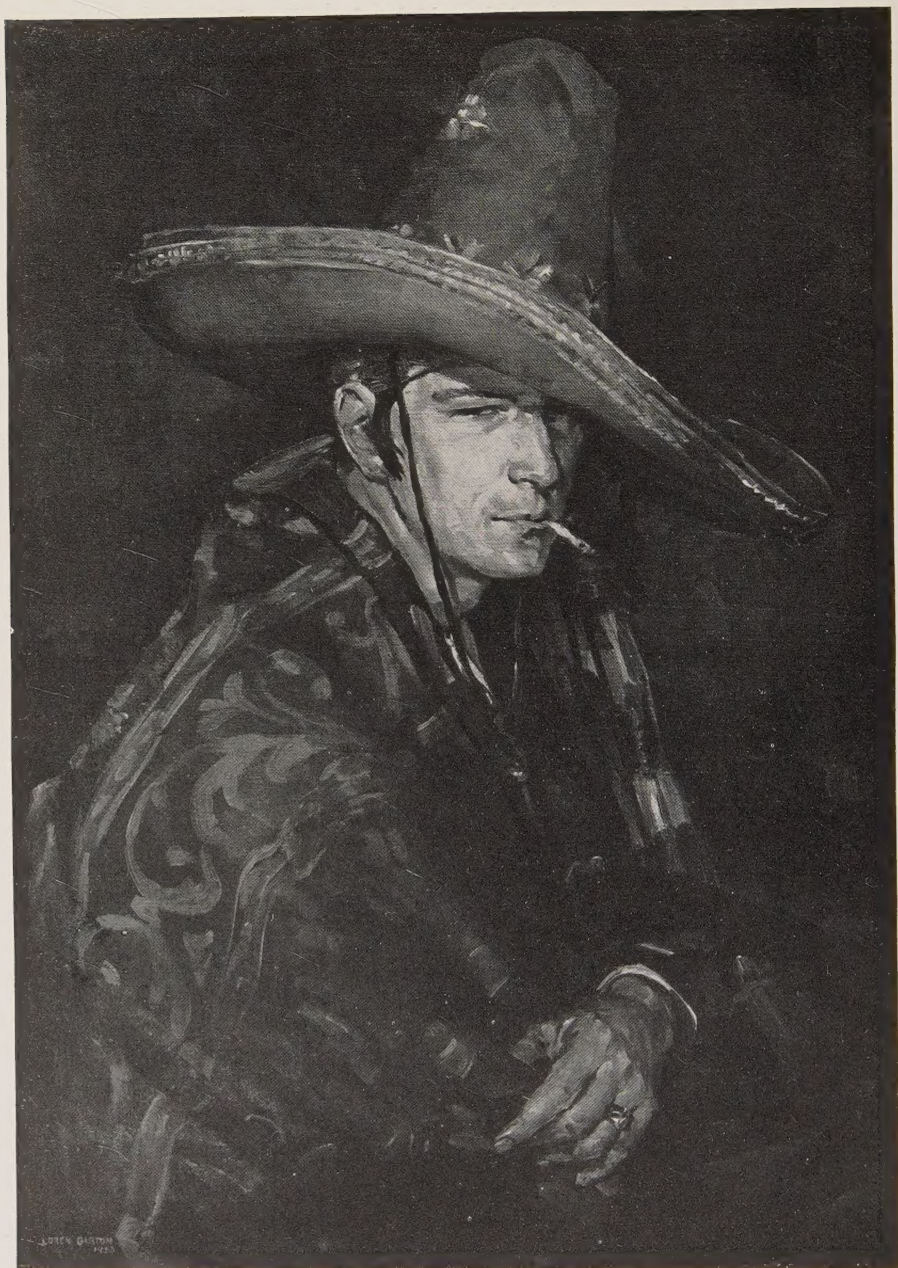
GIRL WITH GOLDFISH

JEAN MANNHEIM

grain, green and gray in the wind, or golden when ripened. Other fields, less in area, are planted and cultivated until they resemble a mosaic; these are the small fruit farms and the vineyards. Still others are planted in orchards, and these have their seasonal beauty, spring bringing them into blossom with every spray of the tree ghost-like in its delicate statement. In some places all of this planting may extend to the

There are regions in California as Spanish as any bit of Spain. The Spanish chapter in the history of the Pacific coast will survive always by the beauty of these remnants of the Spaniard and Mexican as he built, in his way, his houses of sand-colored clay, thick walled and roofed with the warm, red tiles. These low, squatty adobes are well adapted to the heat and glaring sunlight of the west. Whether as the tiny adobe





MANUEL

A PAINTING BY

LOREN R. BARTON

RECENTLY PURCHASED BY MR. AND MRS. H. E. HUNTINGTON



dwelling or the home of the Spanish grandee on his 1,000-acred grant, the hacienda hollow-squared enclosing the lovely patio, these buildings are a part of the land, literally taken from the land from which they sprang, and they are always beautiful. Nothing lovelier ever rose from a frontier country than the California Missions, twenty-two in number, each ranging one day's journey apart from San Diego to San Francisco. No two of them are built the same, though they all possess the charm of the intimate handling, almost a modeling, of the unskilled builder. They are all characteristically lovely in plan, setting, and approach. Their gardens are made musical by small trickling fountains, colorful by richly blooming plants; their dignified, long-vistaed colonnades; their silent, low-arched cloisters; their many-belled towers sighted through long tree-planted avenues make them rank among the rare bits of picturesque perfection. For years they have constituted one of the attractive subjects for the painter, and several of the Californians have been able to portray the adobe walls with great beauty, sometimes with opalescent, glistening moonlight effects, frequently in the bright light of the sun, and quite as delightfully in the shadow when the adobe walls go to a subdued, softened purple.

The ocean and its land relationship are quite as varied as the mountains. There are cliffs coming down to the water's edge, precipitous and bold; there are forests that stop only when the salt water begins to reach the roots of the trees; there are beaches of curved-bay lines which give an intimate nearness to the vast body of the Pacific. There are sand hills which rise to unexpected heights which form brilliant white dunes, dazzling and scintillating in the sun. These are often covered with low creeping vines, scraggly bushes, and exquisitely colored flowers, and form one more distinctive note in California's paintable material.

The trees as they grow in their native heath are some of the wonders of the west. The oak is always picturesque. On the hills there is one variety which is apparently stunted in growth, low, tight, and hovering close to the earth, it is little more than a bush in appearance, but it is well formed and makes excellent pattern on the landscape. Other oaks spread their great boughs into

the open space above, reaching up in spite of trunks that bend and twist earthward, revealing in every bough, branch and twig, something of the tremendous effort, and the everlasting resistance the tree has maintained with the elements. The eucalyptus tree was imported into California from Australia and grows luxuriantly. It is the one tree that towers into the air with a feathery pattern, massing itself into clusters of green which sun and sky peep through, and it gives itself to the wind with a bending, bowing grace. There are the palms, dates, bananas, magnolias, and orange trees, semi-tropical, formal and possessing a certain beauty, but rigid and unyielding, lacking in grace and disturbed by wind. The evergreen trees growing beside the deciduous trees make the California landscape green the whole year through, and allow spring to come almost unannounced save by the blooming orchards. There is one type of forest growth which has defied every artist who has attempted it as yet—the California Redwoods. They are indescribable; they have great height, marvellous girth, beauty, and unsurpassed dignity of form; they exist still in primeval groves where they send one spellbound into worshipful silence, dumb for lack of words.

Over and above all else that is peculiar to a region is the varying character of the landscape making certain sections as unlike as it is possible to find them. Monterey has its unknown cypress trees. Some authorities insist that it is the only existing grove of the ancient "Cedar of Lebanon." Whatever they may be, they have in their twisted, split, gnarled, wind-bent trunks and boughs all the drama that could have been caught and held in the battle of centuries between trees and ocean winds. Some of the artists are inspired before these trees into wonderfully powerful transcriptions of these friends of men, these trees which would teach endurance. At Laguna and La Jolla in Southern California, there are beaches rock-bound and pool-clasping. Back of the sea for miles stretch rolling hills made lovely and more stately with oaks and eucalypti, which later yield their place to the spreading walnut orchards as they capture the sunlight and embrace the mystery of shadow under their thick, green limbs.





MONTEREY OAK

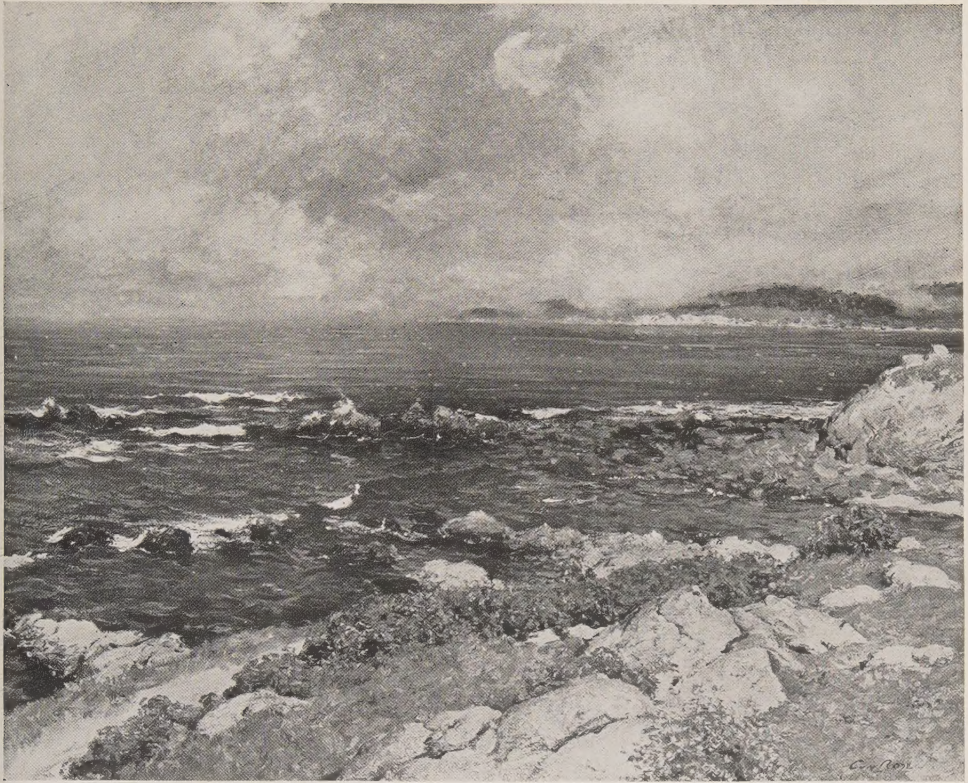
ORRIN WHITE



FRIENDLY SHELTER

JOHN FROST





CARMEL COAST

GUY ROSE

OWNED BY THE LOS ANGELES MUSEUM

There are deep canyons, thickly grown with palms, which speak of nothing so much as Africa. There are areas covered with cacti, unknown to the American painter until he seeks the semi-desert rich with its sage, gray-green and velvety, where he often finds the yucca's blooming stalk standing sentinel-like on guard. Beyond this lies the desert vastness with its heated, arid, death-dealing expanses wedded to a sky so fascinating that beauty lovers forget the earth in its contemplation. Here, as in other places, color is riotous, and no palette ever mixed by a painter could truthfully convey the magic of extravagant coloring as it appears on the desert. Yet all of this is California; over it all there goes for variety, loved and portrayed frequently by these men seeking Nature's moods, the fogs and mists, the rains and wind, the day and the night with sunlight and moonlight, the tinting of the dawn, the wonder of the setting

sun, often sinking in a maze of color only to be followed by an afterglow unequalled save perhaps in Egypt and Greece.

There is yet one other factor in the seeing of California from the painter's viewpoint: the deceptive magic of the rarified atmosphere which sharpens every line into a thread, obliterates distance, and throws the entire landscape into a detailed area defying the artist who looks for indefinite masses to treat with great breadth. No painter masters this without an earnest and prolonged struggle, and no one appreciates the difficulty until he has worked for months to produce his first honest California painting.

In California's cities there are districts as foreign as large colonies numbering anywhere from ten to twenty-five thousand Spanish, Japanese, Russian, Chinese, and Hindoo residents can make them. There are the California flowers and gardens which carry tremendous color appeals in their





THE WITCHERY OF WINTER—YOSEMITE

BENJAMIN C. BROWN

AWARDED MR. AND MRS. W. PRESTON HARRISON PRIZE  
PAINTERS AND SCULPTORS EXHIBITION, APRIL, 1924

riotous hues and abundant growth. There are cities utterly barren of trees built on hills gullied and canyoned by streets which penetrate the business and dwelling blocks of stone-stacked masonry. Yet other cities are encircled with mountain ranges and softened in outline by long avenues of palms and gracefully overarching pepper trees. There are hill towns, valley towns bleak and western; there are mansions of architectural excellence, there are flower and vine-covered cottages snug and homelike, and there are wind-swept, desolate cabins, all possessing human interest and local attraction.

If to this varying subject matter, which, after all, has been cited only from that which is glaringly outstanding, the creative, imaginative, decorative, beauty-searching eye of the artist is added, there are possibilities beyond estimation, sights beyond belief, beauty as yet untranscribed and variety unrevealed. However, there is in much

that has been produced a truthfulness unrecognized by those who have never seen with understanding the glory of its setting.

In the material used for illustration and the painters selected—unfortunately many good ones are omitted from an article of this scope—characteristic California subject-matter has been chosen, some of it very literal, some of it fancifully portrayed, while the painters are representative men and women. Nearly all the California painters have studied in the old world, many have exhibited in the French Salons, and not a few of them are medal men. Some of the best exhibit in the eastern winter shows, and in the last few years there have been several one-man-shows in the galleries on Fifth Avenue, and elsewhere, of the Californians.<sup>1</sup>

<sup>1</sup>The American Federation of Arts has circulated this winter a collection of paintings by California artists.





HILL SLOPES

HANSON PUTHUFF



WESTWARD TO THE SEA

R. CLARKSON COLMAN





THE COMING NIGHT—POINT LOBOS

WILLIAM P. SILVA

OWNED BY THE DEL MONTE ART GALLERY



TOP OF THE WORLD—GLACIER POINT, YOSEMITE

F. CARL SMITH





MEN OF AGRA—INDIA

HELENA DUNLAP

One of the painters known best, perhaps, by his treatment of the figure in the sun, is Jean Mannheim. He is particularly fortunate in catching an unconscious pose of children. The bright spots against the shadow make rather strong contrast, but the painter gets them relatively true. It is especially interesting to see this development of Mannheim, for he has painted with Brangwyn, and when he came to California he was strongly under the influence of that English painter. There is evidence of breadth of handling in the "Girl with Goldfish," and there is an element of happiness in all that Mannheim does.

Another painter who has come to Pasadena from the east and European study is Carl Smith. His work is well known in Washington, D. C., where he lived for some years. "The Top of the World" is literally the top of the high Sierras, at an elevation of 10,000 feet. Those who know Glacier Point in the Yosemite Valley will readily recognize the lone tree and the Half Dome near by.

The highest peaks are in the sun; the sky is in keeping with the rest of the painting, which is all in a very high key.

Still a third painter who made his reputation in the east and is now thoroughly identified with California is William P. Silva, who was born in Savannah but lived for many years in Chattanooga, where he engaged in business, turning to art after he was forty and winning an enviable reputation both in this country and abroad. Two years ago one of his California landscapes received an Honorable Mention in the Paris Salon.

John Frost is one of the California painters who sees the land and its flowers, the desert and its sand in a high-keyed scale of color. He, like all others, is fascinated with the impossible; no one can carry the literal truth in a rendition as one would choose to if realism might prevail in a palette administration. On account of the brilliant lighting his canvases are especially ambient, in some instances poetical and delicate, in





THE OLD MISSION

JOSEPH KLEITSCH



THE OLD TOWER

ALSON CLARK



others powerful in subject-matter even though its treatment is in pale color and cold.

Clarkson Colman is one of the younger men whose poetical rendition of the sea and the plume-like pattern of the eucalyptus trees have won him an enviable reputation.

Helena Dunlap, who has recently returned from three years in India, is showing nothing but foreign canvases. Her strength and power characterization is pronounced.

Carl Yens is too little known. There are times when his canvases come out boldly and with great nerve. His emotional quality is his great strength and his weakness often, but there is no question of excellence in rendition.

Orrin White is another who seems to have caught the spirit of California's trees. In "The Distant View" he has delicately presented a mountain range enhanced by the eucalyptus screen through which they are seen. In "The Monterey Oak" he paints the flat, massed pattern of the oak of this region.

Benjamin Brown, better known in the east than some of the other Californians, is equally strong in portraying the high, snowy crevassed mountain range or the low-lying regions less ominous in their beauty and giving a greater opportunity for color.

Jack Wilkinson Smith is one of the men with strength and virility. He is especially strong in his handling of the mountains and the sea.

Hanson Puthuff is a painter who has an excellent average. He paints with understanding and a certain realism, yet there is a personal element in his scenic translations.

Alson Clark is a well-known eastern painter who has recently, but permanently, identified himself with the California art colony. He has been fascinated by the low, massive adobe missions and houses of the Spanish epoch in California's history. He portrays these walls with an exquisite beauty, almost pearl-like in sheen and glinting color. They are greatly enhanced by the tall eucalyptus trees which he makes into patterned sentinels.

William Wendt has long been the interpreter *par excellence* of certain California landscape types. No one does the low hills with the heavy, nestling oaks better than he does. He also has a keen appreciation of vistas held back by trees.

Two Chicago painters have only been in California for the last few seasons, but their work is interesting because they come to it with new eyes. Joseph Kleitsch is one of these, Cornelius Bothe being the other.

Loren R. Barton is a young woman with great promise who has lately been exhibiting oils, having previously confined herself to etching.

Guy Rose, a man who studied for years in France, has given California some pictures dear to art lovers. With much Monet tradition he has been able to alternate and vary his work with strength and clarity, with delicacy and an exceedingly poetical treatment.

In an article like this it is impossible to tell, even in a relative way, the worth-while qualities of the painters and the fascination of the land. If some idea other than the usual intangible, indefinite one may be obtained from this glimpse of Southern California, it must suffice.

#### VICTOR D. BRENNER

Victor D. Brenner, who was especially distinguished for his medals and portraits in bas-relief, died in New York City on April 5. He learned from his father the art of seal cutting and, after his arrival in New York at the age of nineteen, found employment as an engraver and die cutter. His first important commission was for a design for the medal presented to Nansen and Peary by the American Geographic Society. At the instance of President Roosevelt he designed the Lincoln penny, in connection with which he is said to have expressed a preference that this coin should be of the smallest value in order that it should have the largest circulation and familiarize the most humble with Lincoln's face. Among his notable relief portraits are those of Dr. Lyman Abbott, John Hay, William M. Evarts, and Theodore Roosevelt.

As an editorial writer in *The Outlook* has truly said, this Russian immigrant was in one sense never really an alien. Just because he was from a foreign land he saw some of the truth and beauty in America hidden from the eyes of the native-born. The spirit which illuminated his life and found expression in his art was the universal love of art which brings all nationalities into close kinship.





POMONA COLLEGE, CLAREMONT, CALIFORNIA

MYRON HUNT, ARCHITECT

FOUNTAIN FIGURE BY BERT JOHNSON

## THE WORK OF MYRON HUNT, ARCHITECT

BY CHARLES H. CHENEY

**T**HE QUALITY of architecture in Southern California is certainly improving, in some cases reaching exquisite heights of expression.

Everyone is interested in the progress of this most intimate of the fine arts—the art of building—the one which should be developed to the highest degree because all people must perforce live lives bound up with buildings of many kinds. But such progress is as yet 90 per cent thwarted in most cities, for an average of less than 10 per cent of all buildings in any city is designed by trained designers with even a claim to artistic understanding.

Hence all who love a good design have watched with enthusiasm the progress of the last twenty years, for only that long ago there was on the average less than 1

per cent of the buildings put up which could even claim to be architecture at all, if we accept the common definition of architecture as the “art” of building. This great increase in proportion of buildings having distinct artistic merit marks definite progress in the architecture of our time.

It is therefore refreshing and inspiring to review the work of one of the great living architects of the southwest, particularly of one who has made such a marked impression upon the architectural thought of his time, not only for rare success and nobility of design in some of his buildings but also for the high standards and ideals which he has inspired in those who have come into contact with him.

Myron Hunt of Los Angeles has won a deservedly high place as an architect for the





MARYLAND HOTEL SHOPS—PASADENA, CALIFORNIA

MYRON HUNT, ARCHITECT



RESIDENCE OF MAJOR J. H. H. PESIHINE, SANTA BARBARA, CALIF. MYRON HUNT, ARCHITECT





PATIO, MISSION INN—RIVERSIDE, CALIFORNIA MYRON HUNT, ARCHITECT

excellence of his own work (only a few examples of which can be here illustrated) but perhaps as much also for his continued unselfish insistence upon the development of an appropriate type of architecture for Southern California, one which will properly fit the bright, sunny and arid climate of this part of the world.

Mr. Hunt's buildings are marked by the greatest simplicity, never forced, a restraint that is marvellous. They are rich in quality, have great dignity, and gain their beauty

from simple masses. There is a sound structural feeling about them that denotes the honesty and sincerity of the designer in trying to express what the buildings are for, and they are in the spirit of the region.

The wide range of his buildings shows that by training and necessity he has developed certain American methods of attacking his problem. In design they are, generally speaking, adapted to the local traditions of California, yet they show knowledge of the best of the art developed





FIRST CONGREGATIONAL CHURCH—RIVERSIDE, CALIFORNIA      MYRON HUNT, ARCHITECT

through the ages along the Mediterranean under parallel conditions of climate and setting. However, when clients coming from New England have insisted on Colonial houses to fit their Colonial furniture, Mr. Hunt has adopted a type of design to express the inherited culture of the emigrant. On the whole, though, his work is Californian, if there be such a thing.

The sheer beauty of proportion and success of the Congregational Church at Riverside will stand out for many a decade, captivating

all who see it. Perhaps a somewhat finer detail could be wished for, yet the whole is too good to question. The dignified and simple facade of the Huntington Library at San Marino forms a fitting and beautiful housing for one of America's greatest and most precious collections of rare old books and fine examples of Anglo-Saxon literature and paintings.

Quite a different note, and one that must delight all long bored with and hating the generally stupid design of most all store



buildings, is that shown in the Maryland Hotel Shops in Pasadena, or in the Magnin Shops at Hollywood, where even the make-believe of the moving-picture center has not caused a diversion from sound architectural treatment.

But it is the lovely, long tile roof with a low, simple colonnade at the Flintridge Country Club, hugging its long, flat site and appropriately in contrast with the bold, rugged ranges of hills behind that has probably appealed to the most people.

Another note again is found in the County National Bank at Santa Barbara, with its basilical form of interior in graceful and dignified simplicity of detail, with lofty central nave or lobby and high side aisles with beautiful colonnades set off by the rich wood panelling, in contrast with the nicely proportioned masses of plaster above. Certainly it must enrich, by the mere environment of its high, artistic quality, the lives of all who may use it or even pass by on the outside. For there is a loftiness of expression, a dignity, and a successful and happy proportion about this structure which engage respect and arouse interest.

The courtyard of the Music Building of Pomona College has a pleasing quality of good scale, big enough for dignity yet intimate enough to have human quality, with an attractive and restful feeling throughout. Here, as in other examples of Mr. Hunt's work, there is a fine use of Italian lines, without any thinness. It is scholarly. The mouldings and forms are all well thought out and evidently used with the sure hand of an experienced and finished designer.

Mr. Hunt also well understands the values

of landscaping and has many fine gardens to his credit, both large and small, his own garden exemplifying, perhaps as well as anything, his deep feeling for the massing of shrubs and placing of garden architecture even on a small plot, to give an inspiring and soul-satisfying result.

Recently Mr. Hunt won a competition—the only competition in which he has ever entered—that for the design of the new library to go on the Civic Center in Pasadena.

His labors for education in better architecture generally, and for better garden design, are well known and have had a decided effect on much that is being done in Southern California. Two years ago when members of the local chapter of architects were asked whom they would most respect to pass on their designs, as chairman of an Art Jury for the new community of Palos Verdes near Los Angeles (because every building in this new development must be approved by the Art Jury before it can be put up), they all, without exception, recommended Myron Hunt; and he is now serving with distinction as the president of the Palos Verdes Art Jury, also as vice-president of the Allied Architects' Association of Los Angeles. But this respect has been won not only for the high integrity, honesty and real enthusiasm of the man for all that is best in architecture, but most of all because of unusually high accomplishment in both design and execution of his own work. A number of his buildings, I believe, are much more than fine examples of design; they seem destined to live, and should be counted among those rare products of our civilization that may be exalted as of really great architecture.

## THE PRINT MAKERS SOCIETY OF CALIFORNIA

BY HOWELL C. BROWN

WHEN the plan for a Print Makers Society of California was first conceived there was not the slightest thought in the minds of its founders of how it would grow to take its place as one of the recognized art societies of the world. The first meeting was coincident with the outbreak of the Great War, and the disturbed condi-

tions of the globe should have prevented any rapid development, but such was not the case. It is not easy to explain why this was true. Perhaps it was because, from the very first, those composing the Society kept themselves free from any local prejudice and welcomed to membership all good artists, known or unknown. Some of the



OLD WILLOWS

AN ETCHING

HOWELL C. BROWN



GOING TO WORK

AN ETCHING

GEORGE SOPER

PRINT FOR 1923 PRESENTED TO ASSOCIATE MEMBERS OF PRINT MAKERS SOCIETY



print makers, now known everywhere, made their first public showing in the club's exhibits.

An exhibiting art society which holds itself aloof from the public has no reason for

of our print shows. The result has more than justified our ideas. From one small local exhibit in 1914 we now send out five travelling collections of the members' work which go all over the United States, and the



CORTE BOTTERA—VENICE

AN ETCHING

FABIO MAURONER

being and can not long endure, for it is the public which must support the exhibits by their attendance and purchases. We believe that, deep down in the heart of the American people, there is an inherent love of the beautiful which needs only to be awakened, and with this belief in mind the Society has continually circulated collections of prints. Any city, no matter its size, may have an exhibit for the asking, and many a small town has had for its first art exhibit one

demand is far greater than we can possibly supply. The Society also holds in the Los Angeles Museum, during March of each year, an International Print Makers Exhibition in which the best etchers, block-printers and lithographers from everywhere show their latest prints. The Fifth International, which has just closed, presented on the walls the work of ten countries and the following medals and prizes were awarded:



REQUIEM

AN ETCHING

ARMIN HANSEN

AWARDED THE MRS. HENRY E. HUNTINGTON PRIZE

Gold Medal for the best print to Adolphe Beaufre of France.

Silver Medal to Louis C. Rosenberg of the United States.

Bronze Medal to Fred Monhoff of the United States.

Mrs. Henry E. Huntington Prize to Armin Hansen of the United States.

Bryan Prize for the best American Print to Robert H. Whitmore.

Mrs. Samuel Storror Prize for the best Block-print to Walter J. Phillips of Canada.

The Los Angeles Chamber of Commerce has recognized the work we are doing and for the past three years has aided by offering us the Gold Medal for the best print. It is surely a hopeful sign when business men thus demonstrate their belief in the value of art as an educational factor, and we are particularly proud of this broad-minded body, for, so far as we know, it is the only chamber which has so whole-heartedly put itself behind an art society.

By going to the public and showing them the charms of prints, what has been the result? Visitors increase each season and the artists showing in the exhibits are

becoming better known and loved. Prints are being purchased for the homes; such prints are foci of interest in the development of a love for the beautiful. The present members may not see the complete flowering of American art appreciation, which is bound to come, but, if in this unfolding the Society has played its part, the work it has done and is doing will not be in vain.

With one hundred and thirty-six artist members it is impossible, in a short article, to write of the work of each. For this reason I have chosen to stress the exhibiting phase of the Society's activities, leaving the readers to draw their own conclusions from the accompanying illustrations.

Paul Bartlett was commissioned some time ago by the American Bar Association to model a statue of Blackstone to be erected in the Inner Temple, near Blackstone's old chambers, in London. The statue has been completed and is to be presented to the British nation in July, when many prominent members of the American Bar Association will be in London.



# COMMUNITY ARTS ASSOCIATION, SANTA BARBARA, CALIF.

BY HAMILTON McFADDEN

WHEN the Carnegie Corporation announced its gift to the Community Arts Association of Santa Barbara, much interest was attracted throughout the country to this very young organization. As recently as August, 1920, the first step in the formation of what has become the Community Arts Association was undertaken by a small group of people who aimed to afford training and expression in drama and the allied arts to the people of Santa Barbara. It may be interesting to note in passing that the production of plays was the first and principal activity of this group. Since that time the organization has grown almost unbelievably in the number of people brought into contact with the increasing scope of its work.

At its first annual meeting in the spring of 1921 the Association counted 166 members. One year later, at the time of its incorporation, April, 1922, it carried a membership of 1,000, and in 1923 had grown to 1,543.

As to the range of its work, in addition to the Drama Branch, the Association has added a Music Branch, a Plans and Planting Branch, and absorbed the Santa Barbara School of the Arts, which gave the Association an Art Branch. All of these departments sprang up independently, and only as their activities proved to meet a growing demand did they band together in the one central organization.

Of the greatest interest to members of the American Federation of Arts, will be the work of the School and the Plans and Planting Branch. Last summer, during July and August, the Association maintained its first summer school, in which special courses were arranged in addition to the regular activities of the Association. To this summer school Frank Morley Fletcher, Director of the Edinburgh College of Art, was invited for the express purpose of conducting a course of lectures on the Appreciation of Art. Besides his lectures, Mr. Fletcher gave courses in drawing and painting from life and conducted a craft

class in woodblock printing. At the close of the summer session the directors of the Association extended an invitation to Mr. Fletcher to come to Santa Barbara permanently as Director of the School of the Arts.

Previous to his acceptance of this invitation, Mr. Fletcher had been for fifteen years the first Director of the Edinburgh College of Art, established in 1898, by the Town Council of Edinburgh to serve as an institution for art education. During the period of Mr. Fletcher's directorship, the Edinburgh College of Art became one of the leading art schools in Great Britain with a faculty of more than 60 and an enrollment of 1,200 students. Mr. Fletcher is also well known as a painter and a pioneer of the craft of woodblock printing, on which subject his textbook in Professor Lethaby's Artistic Craft Series is an acknowledged standard. Among his awards will be found a medal for painting won at the Chicago World's Fair in 1893 and another medal for color prints given at the International Exposition at Milan in 1906. The Association considers itself exceedingly fortunate in securing such a man to build up its work in the pictorial and decorative arts.

Throughout the past year Mr. Fletcher has carried on his courses at the school, which has offered, in addition, classes in outdoor sketching and painting, elementary drawing and painting for children. With the new summer session will come an addition to the school faculty in the visit of Mr. Charles Paine, Associate of the Royal College of Art, London, and distinguished decorative designer, who will give courses in the elements of pattern design and the practice of applied decoration.

In addition to the teaching provided by the school, periodical exhibitions of works of art have been held, among them an interesting series of one-man exhibits that ran for nearly four and a half months. Each artist was allowed one week's use of the gallery at the school for a public exhibit of his own works.

The Plans and Planting Department was organized in March of 1922 with the object of serving as a clearing house for the study and expression of ideas in the architectural development of the city. The department has assistance in a subcommittee of architects who meet to discuss the guidance of home and commercial structures and offer advice and suggestions to develop the natural beauty of the city. From time to time exhibits of well-planned houses have been held; on another occasion a prize was awarded for the best alteration of a façade of a business house; and the department was very active in the preparation of the plans for the new City Hall.

Early last fall the Plans Division inaugurated a competition for small house designs. Following is an extract from a circular describing the competition:

"A dwelling house, suitable for California, of not over five rooms, including living room, dining-room, kitchen, two bedrooms and bath (living room and dining-room may be combined but will nevertheless count as two rooms), placed upon an inside lot 50 feet wide upon the street and building line, and 150 feet deep without an alley in the rear, also a garage for one car which may or may not be separate from the house and placed anywhere upon the lot. The street in front is supposed to be level, and has a 5-foot sidewalk directly abutting the building line and parking strip 5 feet wide between the sidewalk and the street pavement. The contours of the lot may be determined by the contestant, as may also the points of the compass.

"The character of the house, such as an exterior of stucco, shingles, or clapboard, also the size of rooms and whether the house shall have one or two stories shall be left to the discrimination of the competitor.

"The drawings shall be accompanied by a bona fide estimate of cost by a responsible builder. It is recommended, but not required, that the estimate be itemized. The house must not cost over \$5,000, which sum is to cover all painting and decorating, exterior walks and drives, but not gardening or planting."

The prizes consisted of one First Prize of \$500, one Second Prize of \$200, one Third Prize of \$100, five Honorable Mentions with Prize of \$20 each, five mentions without

money prizes, and Honorable Mention, "*Hors de concours*."

Close to one hundred designs were submitted in the contest, and the prizes were awarded by three professional judges and two lay judges. After the awards were made, an exhibition of the designs, open to the general public, was held at the Paseo de la Guerra from September 15 to 22, 1923. Over eight hundred interested persons came and examined the plans; and inquiries made justified the committee in the belief that there is a very vital interest in small house designs in this community. With the hope that that interest might be equally strong in other communities the division collected the most unusual of the designs and bound them in a book of Small House Design which has been placed on sale throughout the country and has met with gratifying response from the general public.

The Plans Division also maintains a Home Planning Service Bureau which gives architectural advice to those members of the community who would not otherwise be able to afford architect's help in planning an attractive home with limited means.

The Planting Division has undertaken the task of helping to bring out the natural beauty of the city by awakening interest in all people in the outward charm of their homes and grounds, however small or obscure such grounds may be. Under the direction of a garden expert, Mr. Robert Morrison, over 300 children's gardens have been started in various front and back yards scattered over the city. Naturally these gardens have brought about a great change in the poorer section, but the amazing thing about them is that for the most part they are exceedingly well cared for by the children, who range in ages from 7 to 15 years. To encourage special effort prizes are frequently awarded to the children for exceptional work; and each year the division holds a Children's Flower Show, one that would give the elder people considerable difficulty to outdo. Not only does the garden expert work with children, but he also lends his time and advice towards the landscaping of small homes, even when he is confronted with the proposition of laying out a small garden for an initial expense of not more than \$6. Maybe it is somewhat difficult to believe that any effect can be gained with



so limited an expenditure, but Mr. Morrison gets his effect and works on the theory that, if you can once persuade a house owner to spend \$6 for a real addition to his satisfaction in his home, it will not be long before that house owner has found ways to save the very few dollars more that are required to make a thoroughly attractive spot out of his few square feet of land.

However much we may be interested in these two branches, it would not be fair to write anything about the Association without giving some attention to the Music and Drama Departments, for originally the Association consisted of the Drama Department alone, and, very soon after its formation, accepted as its first branch a small orchestra that had just been set on its feet by a committee of generous people, headed by Mrs. Albert Herter, who insisted that Santa Barbara should have an opportunity to hear good music frequently. Since March of 1921, this small stringed orchestra, under the direction of Roger Clerbois, has presented nine series of four Sunday afternoon concerts at the Recreation Center, with admission prices ranging from 25 cents to \$1.25.

With the opening of the new season last fall the work of this branch was considerably extended, and Lyle R. Ring, formerly of the Harvard Glee Club, was engaged as choral director. Mr. Ring has formed three distinct chorus groups: The Children's Chorus, made up of an assembly of the individual choruses from the public schools, a Colored Chorus, and a Mixed Chorus. Through the cooperation of the public schools, much has been achieved towards giving the children of the community a happy musical experience that might lead to a more serious interest in some particular form of musical training. Besides his chorus work, Mr. Ring has conducted a Teachers' Institute in chorus directing for the music teachers in the public schools. The importance of this work cannot be overemphasized, for with the proper foundation with the children of today we may build a truly appreciative public for the future.

Now let us take a glance at the Drama Department—the original Community Arts Association. At the outset it would be well to note that the Community Arts Players have never been a "Little Theatre" move-

ment. Rather than make an appeal to a small group, to experimentalists, or to an highly cultivated artistic taste, the players have aimed to present a program of good plays that might be expected to appeal to a fairly large proportion of the community. Its work is truly community drama, and that it has succeeded is attested by the fact that it is now drawing to the close of its fourth season and has made the plays pay for themselves. It is to be doubted if those who originally formed the drama group foresaw the brilliant and finished productions that were to grow from such small beginnings.

With increased enthusiasm on the part of the community a professional director was secured, and later Miss Nina Moise, sometime director of the Provincetown Players, was invited to assume this position. Although the players make use of professional direction, the actors are all amateurs in the sense that they give their services. For each production rehearsals are carried on over a period of four weeks, with rehearsals every night and sometimes in the day as well. That a group of people can be found each month who are willing to give up all other activities, except the gaining of their livelihood, for the success of the productions, gives one an idea of what pleasure those who take part must derive from them; and the enthusiastic attendance on the part of the community which greets each new play shows that these players are capable of giving pleasure to others as well. In fact, the finish of the performances has risen to the point where they evoke genuine admiration from such distinguished visitors as Mr. Ratcliffe of the *Manchester Guardian*, Manchester, England.

During their four seasons, the players have presented twenty-five long plays and twenty-two short plays drawn from such playwrights as Barrie, Shaw, Sheridan, Galsworthy, Dunsany, Robinson, A. A. Milne, Sutro, Capek, O'Neill, Tarkington, and Maeterlinck. A recent vote by the community to determine the popularity of the productions placed the following ten plays first: "Enter Madame," by Gilda Varesi and Dolly Byrne; "The Bad Man," by Porter E. Browne; "The Boomerang," by Victor Mapes and Winchell Smith; "The Dover Road," by A. A. Milne; "Clarence,"

by Booth Tarkington; "Alice-Sit-by-the-Fire," by Barrie; "Pelleas and Melisande," by Maeterlinck; "Within the Law," by Bayard Veiller; "The Country Cousin," by Tarkington; "Dear Brutus," by Barrie; and "Miss Lulu Bett," by Zona Gale.

A further indication of the interest and appreciation of the community is found in the response accorded the suggestion to build a theatre expressly as a home for the players. In the fall of 1921, it was realized that this group gave such evidence of healthy and stimulating growth that it deserved a permanent home. As a result, a group of men purchased the property of an old Spanish Opera House and organized a company to build a new theatre. The Association Board of Directors undertook to sell the stock for this company, and, in a little less than three weeks, \$101,000, in addition to the original \$25,000 given for the purchase of the property, had been subscribed by the community at large. On November 2, 1923, construction on this theatre was commenced, and the first week in August will see the opening of a thoroughly equipped and beautiful small theatre.

This covers the various fields of work carried on by the Association and presents a few of the mechanics by which these effects are achieved. Before closing, however, it might be well to step from the

concrete to the abstract and consider for a moment why the Community Arts Association of Santa Barbara exists. Effecting directly every resident and visitor in Santa Barbara, it strives to carry out the following purpose, expressed in Article I of the Articles of Incorporation:

"To afford individuals an opportunity for self-expression, training and education in music, drama and the allied arts, and to aid in the cultural improvement of the people and in the beautification of the City of Santa Barbara."

In other words, the Community Arts Association hopes to encourage every member of the community to regard living as an art and to enable them, in so far as it can, to make their contribution to daily life a thing of beauty. We might borrow with gratitude a few ideas from a civilization that time has allowed to learn certain things which we rush by without a glance. For instance, let me quote from the "Book of Tea" by Okakura Kakuzo: "The Tea-master held that real appreciation of art is only possible to those who make of it a living influence." I know of no better statement of the dreams of those who launched the Community Arts Association of Santa Barbara than that they aim to make the appreciation of art a living influence.

## TWO DISTINGUISHED VISITORS FROM FRANCE

BY HELEN M. BEATTY

WHEN M. and Mme. Paul Albert Besnard came from Paris recently to spend a few weeks in the United States they were greeted here with enthusiasm and delight. It was recognized as an honor they paid us—to journey so far in the interest of art in America—and they were received with tributes of admiration and respect. Those who were fortunate enough to meet them will remember with great pleasure these distinguished and cultured artists, before whom no one today, certainly in France, takes precedence.

They will recall two old people, as they

describe themselves, who, by their captivating qualities of mind and manner, testify to a long life of fine living and worth-while effort. As painter and sculptor they have from their youth been intent upon the search for beauty, an enviable attitude of mind. They are both alert to the problems and preoccupations of life about them and must always have been so to have gathered so wide an experience. They have been very happy together through all these years and exemplify the fineness of such a relation in marriage, perhaps as lovely a thing as life has to offer. When M. Besnard





M. PAUL ALBERT BESNARD—PAINTER

determined to come to the United States. Mme. Besnard of course accompanied him, "because," as she explained, "we have never been separated—at first because we were young, and now because we are old."

Their lively interest in life and in people has led them to embrace with understanding every opportunity that offered for travel and for interesting association. And for them such opportunities have been many and varied. Their student days in Rome, their early married life in London and later in Paris, journeys to Spain and Morocco, to Egypt and India, their later return to Rome where they lived for eight years when M. Besnard was head of the French Academy there—these varied experiences, rightly understood, have led to sound knowledge of the essential factors of life. Happily,

perhaps, there is no short cut to intellectual culture. There is for wealth of culture and mental attainment no equivalent.

When talking with them we frequently hear the echo of those days, recollections of famous events and famous people, told with a delightful sense of intimacy—now an account of a well-known composer for the special interest of a young musician; or of pleasant days in Paris with men and women long since arrived at a culmination of their efforts, and with whose names we are all familiar; London in the time of Rossetti, Madox Brown and Watts, and an amusing picture of the influence of the art and taste of those men upon the physical aspect of the London drawing rooms of those years; India, with its strange exotic beauty, which M. Besnard felt so sensitively and which



MME. PAUL ALBERT BESNARD—SCULPTOR

he has transmitted to us on so many canvases.

I will long remember Mme. Besnard as she sat one evening, in the firelight and in the quiet light of candles and shaded lamps, in a massive dark chair, against a background of open bookshelves, where the scattered reds and blues and golds of the bindings made an effective setting for her fine head, her white hair drawn back in a loose knot, and with her wonderful gown of old red paisley with its soft, rich texture, and a grey chiffon scarf about her throat, giving a distinguished note of color. Nor will I forget the gracious courtesy with which she received those who came to greet her, noting each one, recalling, when a name was pronounced, any interesting thing she may have heard in connection with that person.

Such courtesy, however, is an inherent part of their characters, courtesy based upon a fine consideration of other people's feelings and therefore genuine. Nothing is more evident than this—their genuineness, their real sincerity, devoid of pose or affectation. And with this quality are combined a fine sense of humor and a merry point of view.

Mme. Besnard shook with laughter when she told me, after her lecture given in English, of the gushing lady who complimented her upon her interesting talk. "Ah, and could you understand me?" Mme. Besnard inquired. "Well, not very well," admitted the lady, "but you see I do not understand French."

And always with Mme. Besnard is M. Besnard, gentle, quiet in manner, unagitated



even by disturbing events, a dignified and imposing gentleman, standing upon the firm ground of sound and recognized achievement and speaking, when occasion arises, with the assured tone of authority; a handsome man, with finely modelled features and a very merry twinkle in his eye.

It was this twinkle in his eye, betraying his love of fun, that had remained most vividly in my memory as an impression received in Paris years ago during an hour

in the atelier of this distinguished painter. And I am glad, after a span of years which must inevitably bring sorrows, to find that M. Besnard still looks at life with twinkling eyes.

Our tribute to them, these two rare people, and our homage! They exemplify much that we, in our newer country, hope yet to attain. May they long live to be to us a fine example of personal charm, sturdy character and distinguished attainment.

## TWENTY-THIRD ANNUAL INTERNATIONAL EXHIBITION, CARNEGIE INSTITUTE, PITTSBURGH

THE CARNEGIE Institute, Pittsburgh, opened its Twenty-Third Annual International Exhibition on the 24th of April, continuing it until June 15, after which a selected group of the paintings shown therein will make a circuit of eight or ten of the leading museums of this country.

This exhibition, which comes as a climax to the art season and is one of its most notable features, comprises this year 378 paintings by artists resident in the United States, Great Britain and other European countries. They occupy fifteen galleries and are given excellent showing. The arrangement is by nations, by which means the visitor is enabled to gain acquaintance with national tendencies. It is, as it were, a résumé of our own art and that of our neighbors across the seas in the year of Grace 1924. Whether or not one finds it "worth while" depends largely upon the individual point of view, and whether one goes to be entertained and pleased or informed and mentally stimulated. Thought provoking it is without a doubt, but not entirely reassuring. There is much to admire, but there is not a little which is fearful, and one wonders which will conquer—beauty which has been cherished down the ages or ugliness which is the ear-mark of revolt. But it is well to know the truth, and it is this which those who have assembled this exhibition have sincerely tried to set before the American public.

As Mr. Homer Saint-Gaudens, director of

the Art Department of the Carnegie Institute, has said: "The art of each nation or group is, from its point of view, the outstanding art of the world because it is the only genuine expression of the nation or group's emotional delight in those arrangements of forms and colors which make up the art of painting. The men who can gratify these national desires and express them on canvas, however, vary enormously in quality and strength. We seek to bring the work of these painters together where our public may determine for themselves what is most vital and enduring, what in art are the real quantities and qualities of truth and beauty."

Mr. Saint-Gaudens also reminds us that the artists of the present day are employing symbols which are significant to those of their own nation and environment but oftentimes are unintelligible to others. In other words, these symbols do not mean the same thing in all parts of the world. For instance, the French who are painting at the present time are not "looking for pleasantness," but are "simply painting for the sake of painting." It is the intention of the painter which concerns him and his followers. So long as he exhibits originality it does not matter whether his color is harmonious or his drawing correct.

With all modesty we may observe that the largest, the sanest and to our mind the most promising section in this exhibition is that contributed by painters of the United States.



THE GREEN DRESS

A PAINTING BY

PAUL ALBERT BESNARD

TWENTY-THIRD INTERNATIONAL EXHIBITION OF PAINTINGS  
CARNEGIE INSTITUTE, PITTSBURGH, PA.



In closest kinship with our own is the work of the painters of Great Britain. The most extreme section is the French, although it was selected by a committee of French artists

perhaps, most originality in expression. The Czecho-Slovakians and the Poles, too, make interesting showings, whereas the Swedish, the Dutch and the Belgian sections



SYCAMORES

AWARDED THIRD PRIZE, \$500

DANIEL GARBER

of the more conservative school, among them Paul Albert Besnard, who formed one of the International Jury, and Emile René Ménard. The Spanish section is perhaps the most entertaining, full of vitality, rich color and the vigor of youth. The Italian section is conservative, but likewise colorful, and evidences on the part of the painters that love of beauty which is the heritage of the children of that land of sun and art. The Russian section is engaging and shows,

do not on the whole maintain the tradition of these nations in the field of art.

The awards were quite fairly distributed among the nations represented. The first prize of \$1,500 went to Augustus John of London for his portrait of Madame Suggia in red gown playing a cello; the second prize of \$1,000 to Giovanni Romagnoli of Bologna, Italy, for a toneful nude, "After the Bath"; the third prize of \$500 to Daniel Garber of Philadelphia for a beautiful landscape,



MADAME SUGGIA

AUGUSTUS JOHN

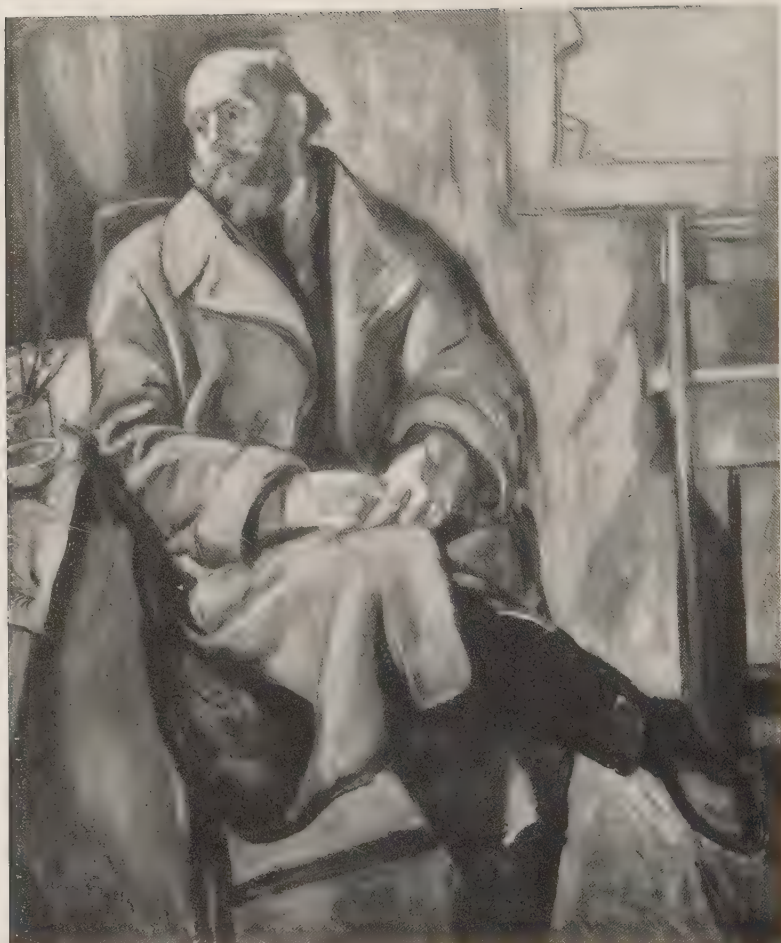
AWARDED FIRST PRIZE, \$1500

"Sycamores"; the first honorable mention, carrying with it a prize of \$300, to a Portrait of M. Paquereau, Decorator of the Opera, Paris, by Othon Friesz, rather clumsily painted and without charm of color or surface texture. Other honorable mentions went to Ambrose McEvoy of London for his portrait of Mrs. Rosen; to Vincenc Benes of Prague for a Czech Landscape showing a wide sweep of country; and to Savely Sorine,

a Russian long resident in Paris, for a portrait study of a Russian dramatic artist in the classic style. Of course many of the pictures were *hors concours*, and, after all, there were only three prizes to be given and four mentions.

In the American section there is a beautiful portrait by Malcolm Parcell, a young and as yet comparatively little known artist, of an elderly lady seated in an arm-chair on a





PORTRAIT OF M. PAQUEREAU

OTHON FRIESZ

AWARDED FIRST HONORABLE MENTION AND PRIZE OF \$300

terrace overlooking a broad sweep of country as one who has gained the heights might well look out upon the world—a picture which once seen would always retain a place in memory. Here, too, is a portrait not long painted of Dr. Henry S. Drinker by Cecilia Beaux, one of this accomplished artist's finest achievements, a portrait which would hold its own among the great portraits of the world. Mention should also be made of a painting by John C. Johansen entitled the "Land of the Hunter," an imaginative composition possessing classic beauty. In the French section there is a delightful group of three paintings by M. Besnard of which "The Green Dress" is the center; an ex-

traordinarily beautiful landscape with figures, "The Three Graces" by Ménard, an interesting family group by Lucien Simon, an outdoor genre painting by Prinnet entitled "Breakfast on the Grass." In the British section, A. J. Munnings, who was one of the International Jury, shows six of his sporting pictures, and note will be made in passing of the prize-winning portrait by Augustus John, as well as of portraits of impressive quality by Lavery of Lady Diana, by P. Wilson Steer of Mrs. Hammersley, by Orpen of Mr. Roland F. Knoedler, and of three characteristic Scotch landscapes by D. Y. Cameron, the great etcher. The Belgian section may well boast of a unique figure



CHANGING HORSES AT THE POINT TO POINT RACES

A. J. MUNNINGS

painting, "Madonna with Musicians," by Anto Carte. In the Russian section is a distinctly original figure group entitled "Portraits, Port-Cros," by Jacovleff. In the Spanish section there is an impressive portrait by Zuloaga of Miss Margaret Kahn and a unique portrait with attendant figures and landscape background of the Mayor of Turegans, Segovia, by Valentin de Zubiaurre. To say nothing of the Anglada group, thought by many to be one of the most striking features of the entire exhibition.

It is impossible in a brief notice to even in a small measure do justice to such an exhibition as this. One can only hint at a few of its interesting features.

One of the innovations this year is a catalogue of enlarged size, numerous illustrations, the omission of biographical notes and the addition of brief essays by authoritative writers on the art of the several countries represented which helpfully indicates nationalistic tendencies and viewpoints. Additional photographs of notable works in the great American International will be reproduced in subsequent issues of this magazine.

The collecting of such an exhibition as this is an herculean task, for it entails visits

to many artists in the several countries, and borrowing from other sources. It is also a very costly undertaking, for the pictures are packed, transported and insured at the expense of the Carnegie Institute. But it is eminently worth while for it enables us to acquaint ourselves with the present tendencies of the art of painting abroad, and to measure the worth of our own work with that of our neighbors overseas; and it brings to those in Europe some realization of the fact that we have a love for art, and art institutions of standing. Indeed, in all probability, had it not been for these International exhibitions held in Pittsburgh annually, we should not have been invited to participate in the International exhibitions held abroad, notably that in Venice.

L. M.

The Artists and Craftsmen of Cleveland are holding their sixth annual exhibition at the Cleveland Museum. The Jury of Selection comprised Ellsworth Woodward, Eugene Speicher and Mahonri Young. The exhibition will continue until June 8, and will be followed by the Fourth Exhibition of Contemporary American Painting.





THE SILVER CANDELABRUM

ELIZABETH O. PAXTON

## EXHIBITION OF AMERICAN PAINTINGS AT THE DETROIT INSTITUTE OF ARTS

BY REGINALD POLAND

*Educational Secretary, Detroit Institute of Arts*

UNTIL recently contemporary American painting has been conspicuous abroad because of its absence from a due place in the various international exhibits. Of late, however, the old country has become alive to its oversight and is including the pictures which this country is painting in such a masterful way. For example, in April an International Exhibition of Modern Paintings opened in Venice. The American Federation of Arts invited, through an able committee, a group of living Americans to send their works. Seventy-five are in this list.

The catalogue surely appears representative of good contemporary painting. Over a third of these are also among the exhibitors in the contemporary American Painting

Show which opened in the Detroit Institute of Arts April 23. While a number of the seventy-five are greatly missed in the Detroit collection, their places are filled by as many others of quite as high standing.

For ten years now the Arts Commissioners of the city of Detroit and Clyde H. Burroughs, curator and secretary of the Art Institute, have invited the better, recent pictures by whomsoever painted.

Perhaps as fine as any picture in this year's exhibit is "The Expulsion," by Eugene Francis Savage. Having profited by his study abroad as winner of the Prix-de-Rome, the artist is decorative, expressive, monumental and delicately spiritual but penetrating, due to influences that came successively from Rembrandt, Whistler,

Rubens and Raphael, and from the Italian Primitives and the Chinese.

This big panel illustrates many qualities of fine painting. It is perfect technically. Its composition is coordinated, balanced as symmetrically and has harmony and balance of color, values, and forms. It is rhythmic, dynamic, vital and dominating in its significance. It is beautifully designed and architectural in its flat mural character. It has the power to move one emotionally by its tactile and color appeals. Its warm colors suggest the genial joys of the Garden of Eden, while the cooler tones prophesy the labor and sorrow of the world into which Adam and Eve are cast. Savage is now receiving the fame due his complete creations of beauty.

A most important group of four canvases has been sent by George Bellows. Two landscapes of individual stamp are called "Trout Stream" and "Stuart Jones' Barn." "Padre" and "The Red-Haired Girl" are two figure subjects. Both are effective, the latter a quite exceptional picture in its perfect composition and undulating contours. The rust-colored hair, the ivory flesh with its topaz necklace, the blue-and-red-violet drapes and ground give balance and harmonize as well. Such a picture is a proof that the use of Hambidge's dynamic symmetry has been for the best in Bellows' individual conceptions.

The place of honor has been given to "The Madonna of the Rappahannock" by Detroit's Gari Melchers. In its Gothic frame it has the monumentality and spiritual quality of the Medieval altar piece. But it is quite of this century in technique and appearance. The Christ with conventional halo stands on the knee of a "Modern Madonna" against an American landscape. The light, atmosphere and bright colors are impressionistic of the out-of-doors.

Frank W. Benson's "Still-Life Decoration," loaned by the Institute of Chicago, is also exceptional. In this a Pompeian bronze figure, becoming silhouetted in the unusual lighting, is balanced by a Chinese porcelain and a candlestick at the right. A luscious dish of many fruits is in the center. Metallic screens, varied in value by the light, form a background.

Of the one hundred and thirty-three pictures received at the time of this writing

about fifty are at least fairly conservative. About forty-seven are painted in strong, up-to-date ways that are acceptable to fair critics and to a normally intelligent and receptive public. The smallest group of all is very modern. Thirty-four could be included in this number, only eight of them being really radical. Such a division as this suggests that American painting is progressing well, that much excellent creation is appearing and enough experimental work to indicate no resting on laurels.

As has been evident in the last few years, landscape still appeals most strongly to the American who naturally loves the outdoors. There are about thirty-five landscapes in the Detroit Show and eleven more, definitely decorative in composition. There are many pictures carefully designed so as to be complete entities in themselves and of a type to enhance the beauty of their architectural surroundings. About sixty-one such decorative canvases comprise the list.

Next to the landscapes come portraits, twenty-eight of them, exclusive of eleven treated decoratively. This is interesting because, usually, exhibits of contemporary American painting do not include such a large proportion of portraiture. There are seventeen genre pictures and thirteen still lifes. Exhibition being by invitation, all these figures, of course, are inconclusive. They are rather interesting, however, in indicating what subject matter appeals.

Among the more effective landscapes are those by Ben Foster, Daingerfield, Jonas Lie, Paul King, Carl Lawless, Mildred B. Miller, Schofield and Symons.

Folinsbee has an exceptional landscape of quiet charm and mellow color called "Coryell's Ferry." Breckenridge's "Village Stream" is luminous and plastic but as delicate as a dream. It is one of his happiest pictures.

Charles H. Woodbury's "Bow Wave" is big in its undulating movement of clear, green-blue water threatening the ocean liner. He is undoubtedly one of the few greatest marine painters.

Samuel Halpert's very progressive visualization of "Sail Boats, Southern France," John Noble's luminous "Provincetown Winter," several times a prize winner, and Reiffel's dynamic and rhythmic "On the





GIRL IN BLUE

FREDERICK C. FRIESEKE

Lap of the Hills," like old tapestry, are also distinctive.

Among the several portraits deserving special notice are those by Randall Davey, Howard Giles, William Auerbach-Levy, Jean MacLane, Robert Henri, John Singer Sargent's portrait of Charles H. Woodbury and Albert D. Smith's three-quarter length portrait of Childe Hassam are outstanding.

Sidney E. Dickinson's "Portrait of the Artist" is a masterpiece. Perfect in living form, rich in quality, well composed in values and colors, it is fascinating. The artist dressed in dark green, cigar in hand, looks toward the beholder. Here is marvelous painting of the anatomy, particularly of the hands, so difficult to construct. A delightful touch has been added in the plate of lemons, whose tone fairly sings against the dark and the green.

Among those who sent fascinating genre subjects is Martha Walter. She was given a

"one-man" show in Paris during the summer of 1922, receiving just recognition abroad. One of her pictures there was purchased for the permanent collection of the Luxembourg. Another, "At the Daughters of Israel Home" on exhibition here, depicts three old women, real types, sitting in a row. In their dresses of green, black and blue, they form an interesting decorative motif.

John Sloan's "McSorley's Bar" has just been purchased by the Detroit Museum of Arts Founders Society for the permanent collection of the Detroit Institute of Arts. It is one of his best in tonality and value.

Dines, Carlsen's "Spanish Brass" is superlative painting. The picture of a round brass dish and a brown jug, partially concealing it, forms with simple but perfectly composed curves an almost abstract still life enveloped in atmosphere. This shows the power of simplicity and proves that art is quite as much a matter of "how" as



MORNING IN MIDSUMMER

LEON KROLL

“what”—the way of doing that counts.

The large percentage of examples of high standard in the group of decorative pictures is exceptional.

Leon Kroll's "Morning in Midsummer" is masterful. A negro waitress brings a dish of appetizing fruit to two sisters seated in the sunny garden. The background is formed by an indefinite lace-work of branches. Leon Kroll loves still life as this picture indicates. He is exhibiting two other pictures, "The Window Sill" and "Tulips." In the former the grapes and pears make one's mouth fairly water.

Walter Ufer's "Strange Things" shows the interior of a New Mexican church. The caretaker has fallen asleep with his head on the altar. A realistic crucifix and figurines of saints in brilliant stuffs are disposed on either side. The picture is bizarre, but fascinating, and fine in technique and quality.

Interesting among the more radical pictures is "Alterations" by D. Putnam Brinley. Lines and planes go in every direction. Persons are at work on a building at various levels from the bottom to the top of the canvas. The resulting confusion produces an all-over tapestry effect.

The most advanced of all is Henrietta Shore's "Unfolding of Life." There is a suggestion of the human form in a white shape. Some persons have seen in it an unfolding bud. The picture is composed simply, by interlocking curved planes of fairly flat color, white, olive-green, red-and-blue-violet. It is practically pure abstraction.

The pictures in general are well above the average. Eight could fairly be called masterpieces. Such being the case, the show may be considered successful even though there may not be a majority of superlative grade. The exhibit continues through the month of May.



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No. 6

## THE NATIONAL GALLERY OF ART

An amendment authorizing an appropriation of \$2,500,000 to commence a building for the National Gallery of Art at Washington, the total cost of which is not to exceed \$7,000,000, was introduced into Congress by Senator Lodge during the latter part of April. Congress has already set aside a site for the National Gallery building, and a number of public spirited individuals have contributed \$10,000 to pay for the preliminary plans which the Board of Regents of the Smithsonian Institution, custodian under the law of the National Gallery of Art, have commissioned Mr. Charles A. Platt to make. Thus the first step toward the realization of a National Gallery building has been taken. It will be necessary, however, for this amendment to be approved by the Budget Bureau and the Appropriations Committees before it can be presented to Congress, and its passage in this event is as yet by no means assured.

There are those who seem to think that this is not an opportune time to spend money for such a purpose because we are

committed to a policy of economy in national expenditures. But would not such an expenditure be economic, as the lack of a building at this time is cutting short the inflow of gifts which shortly would aggregate in value many times the building's cost.

The *New York Times*, in an able editorial on this subject in its issue of April 27, said:

"Collectors cannot be blamed for declining to give or bequeath their works of art to the nation if the nation declines to house them suitably. The matter grows daily more important. The Loan Exhibition of Primitives now at the Duveen Galleries, although composed of only about fifty pictures, is enough to point to a moral. Each example is a pearl of price—very decidedly of price—and they come from all over the country, from New York, Chicago, Boston, Washington, Cincinnati, Orange, large cities, small cities, far and near. Whatever plans may have formed in the minds of the owners, it certainly would not occur to them to seek for their treasures permanent residence in a Natural History Museum. Other exhibitions of different schools of art within the past few years have been of a quality to drive home the absurdity of homelessness for art in the National Capital.

"The fact that the National Gallery in London is this year celebrating its first centenary adds point to immediate action on our part. The great art collections under that historic roof have been in large parts gifts from munificent and enlightened collectors whose public spirit has led them to endow the nation with something better than material wealth. As a result the nation itself has grown in concern for the reputation of the gallery and has made additions of first importance. A writer in *The London Times* says with truth that the only way to enjoy pictures and to learn to understand them is to look at them. What better place to look at them than where all the roads of the nation meet?

"Let us make haste to assure ourselves of a National Gallery that may seem to many an expensive luxury, but will be in truth an economy if in time it shelters art collections of many times the money cost of the building, and of a value not to be estimated in money. Art helps a people to finer vision and freer interests, and convenient access to great art is far more necessary today, when all countries may have daily and hourly access to the mediocre art of all the world, than it was when belittling contact with the mediocre and vulgar was more restricted and difficult."

This view is shared by leaders of thought in various walks of life and localities in this country:

Mr. Arthur W. Page, of Doubleday, Page & Co., publishers, says:

"I, of course, like every other person at all interested in artistic affairs, would like to see the Federal Government supporting the National Gallery of Art at Washington. For this reason I

hope that the measure appropriating two million and a half dollars, introduced by Senator Lodge, will go through. In the long run these things have much greater value on the character of the country than the comparatively small amount of money expended on them would indicate."

Mr. Edward Robinson, Director of the Metropolitan Museum of Art, writes:

"I am most heartily in favor of the passage of Senator Lodge's proposed amendment to the second deficiency bill for the current year, by which \$2,500,000 would be appropriated for commencing the erection of a suitable National Gallery of Art. Those of us who are interested in such matters have long realized that the need for such a building has been urgent, and have looked forward to the time when Washington might possess a collection of American art, especially of historical portraits, worthy of the nation and worthily housed. I join earnestly in the hope that this time is now near at hand."

Mr. Charles M. Schwab vigorously expresses his approval as follows:

"No one can read history or observe current events without being impressed by the fact that the United States to a greater and greater extent, is becoming the custodian and trustee of the fine arts. After a people achieves material success they naturally begin to enjoy the higher and finer things of life. They have earned the time and the resources to indulge this enjoyment. All over our country art museums are springing up. We are training the men who are capable of making collections and of interpreting them to the public. A National Gallery of Art at Washington would constitute a fitting capstone of achievement, and I sincerely hope that the efforts that are being made in this direction will be successful."

From Gen. J. G. Harbord, chairman of the Radio Corporation of America, has come this strong endorsement of the proposed appropriation:

"When one considers the age and dignity which our country has now attained and the fact that we have no such building for the mobilization of Art as is proposed by this amendment by Senator Lodge, I think it will be evident to all good Americans that the matter should be delayed no longer."

Samuel Gompers, the president of the American Federation of Labor, writes:

"The appropriation to authorize work to begin on the building to be the National Art Gallery will assure a much needed step in the promotion of a national art center. This is an undertaking which concerns all our citizens for such a center would promote American art and the development in our own country of opportunities for American artists. It will help in the development of a sense of national unity by stimulating the tangible expression of beauty, imagery and those dreams

which sustain the spirits of men. It is high time for us as a nation to take this step. We have made tremendous progress in the industrial arts and we should not longer neglect the arts which interpret our life and progress. It is my sincere hope that Congress will make adequate appropriation for this work to begin without delay."

Furthermore, it is an opinion of long standing. Thomas Jefferson, the distinguished exponent of democracy, once wrote from Paris to Madison:

"You see I am an enthusiast on the fine arts, but it is an enthusiasm of which I am not ashamed for its object is to improve the taste of my countrymen, to increase their reputation, to reconcile to them the respect of the world and procure for them its praise."

Senator Root, the outstanding representative of the Republican Party, has pointed out that

"the greatest happiness in life comes from things not material, but from the elevation of character, from the love of beauty gratified from the many things that ennoble mankind, adding, 'I think we have no higher duty than to promote the opening to Americans of every opportunity to secure this means.'"

Finally Premier MacDonald, at a dinner given in London lately to celebrate the centenary of the founding of the British National Gallery of Art, is quoted as having said,

"The great international spirit which is shared by all who love art is the regenerating spirit which in due time will do infinite good in the world."

## NOTES

HERE AND  
THERE IN  
CALIFORNIA

The California League of Fine Arts, at Berkeley, California, held during April an exhibition of the work of Frederick Stymetz Lamb, of

New York. Mr. Lamb is an artist of national reputation, having been president of the Architectural League of New York, first vice-president of the Metropolitan Parks Association and a founder of the National Society of Mural Painters. During his stay in California he has devoted his time to painting the region east of San Francisco Bay and has met with great success, his works having been purchased by galleries and by private collectors in Berkeley. During the recent exhibition of his works, under the auspices of the League of Fine Arts, Mr.



Lamb gave a series of three interesting round-table talks.

William W. Manatt, the sculptor, who has lately opened a studio in Berkeley, has been appointed instructor of art for the summer session of the University of California.

The California School of Arts and Crafts has announced its eighteenth annual summer session to be held in Berkeley and Oakland from June 23 to August 1. The summer work includes courses intended primarily for those specializing as designers, illustrators, interior decorators, commercial and poster artists, and craftsmen in wood, the metals, textiles and pottery; courses for students of the fine arts; and courses for supervisors and teachers of the arts and crafts and for grade teachers and teachers in the rural schools. Week-end outings will be arranged from Berkeley to such nearby points of interest as Carmel Mission, Stanford University, Lick Observatory on Mount Hamilton, the redwood country, Mount Tamalpais, Mare Island and the coast resorts.

Mills College at Oakland, California, has recently dedicated a Florentine marble fountain presented in memory of Anne Bremer, a San Francisco artist. The memorial is the gift of the late I. W. Hellman, Jr., a trustee of the college, and was designed by Edgar Walter. It is in the form of a bird bath and sundial combined, and is appropriately placed in the court which connects two of the residence halls on the campus, Warren Olney Hall and Orchard House. The speakers on the occasion of the dedication were Spencer Macky, dean of the San Francisco Art Institute; Dr. Henry Reinhardt, president of Mills College; Edgar Walter, the sculptor; and Miss Esther Waite, of the Art Department of the College. They were introduced by Mr. Roi Partidge, chairman of the Art Department.

At a luncheon given this spring in the Biltmore Hotel, Los Angeles, by the Commercial Board of Los Angeles, a new movement was inaugurated. The topic for discussion at the luncheon was "What Art Means to the Commercial Life of Los Angeles," and the purpose was to bring together artists and business men. The speakers were S. Fred Hogue, editorial writer of the *Los Angeles Times*, Robert Vonnoh, Jack Wilkinson Smith and E. Roscoe

Shrader, the last the president of the California Art Club. The following resolution was unanimously adopted:

"Resolved, that out of the moneys voted for construction of our public buildings a minimum sum of \$50,000 be used as prizes to California artists for such bronzes, statuary and paintings descriptive of the history and beauty of the Southland as may be determined in cooperation with the City Art Commission and the Board of Public Works, and that, failing in this, the City Council be petitioned to include in bond issues to be submitted to the people at the May election, the said sum for the purpose above mentioned."

ARTS AND  
CRAFTS OF  
THE INDIANS

The Third Annual Southwest Indian Fair and Industrial Arts and Crafts Exhibition will be held as usual at the State Armory in Santa

Fe, during Fiesta week, September 1, 2 and 3, 1924. This fair has grown in importance each year until it now stands as a permanent institution which is achieving in every way the great purpose for which it was founded. The objects of this annual exhibit are to encourage and improve native arts and crafts among the Indians; to revive old arts and to keep the arts of each tribe and pueblo as distinctive as possible; to locate and establish markets and to secure proper prices for Indian handiwork, the management standing for the authentication of all genuine Indian goods and the protection of the Indian in his business dealings with traders and buyers.

The Indian Fair is the outgrowth of a plan proposed several years ago by Miss Rose Dougan, of Richmond, Indiana, who has contributed not only her time and interest to the work but has established a generous endowment fund, the income from which provides for many of the prizes in the list. Announcement has now been made of the receipt of another substantial sum to be held in trust as the nucleus of a permanent Indian Fair Endowment Fund, which is now being solicited. This fund, as it becomes larger, will insure the greater scope and permanence of the institution. In addition to these contributions the Santa Fe Chamber of Commerce, realizing the value of such an enterprise to the Indian, the state

and the nation, has each year given increasing financial support for this feature of the Santa Fe Fiesta.

It is interesting to know that the Bureau of Indian Affairs of the United States Government has endorsed the Indian Fair from its beginning and will continue to give its cordial cooperation and active support.

A building to cost about \$300,000, which will be known as the Bridges Memorial Art Building, will be erected in Balboa Park, San Diego, on the site of the former Sacramento Building of exposition days. The museum will be the gift of A. S. Bridges and will be on the north side of the Plaza de Panama, which at present is flanked by the reconstructed buildings used during the 1915 exposition. The building will be 200 feet long and 65 feet wide, and of Spanish Renaissance design.

The New Mexico Building was opened on March 15 as the Art Center of the San Diego Museum. This beautiful building, a replica of the Santa Fe Art Museum, has been vacant since the Fair in 1916 and was threatened with destruction as it was not included in the group of buildings repaired by the city last year. Dr. Edgar L. Hewett, the director of the San Diego Art Museum, has for some time had in mind the use of the New Mexico Building as a fitting place to house the many art activities of the city, and the Museum has recently financed the restoration and alteration of the old temporary structure, so that it now includes a lecture hall, club rooms, library and studios; and is the home of the San Diego Art Guild, the Friends of Art, and other art organizations. The occasion for the formal opening was a reception held by the San Diego Art Guild in honor of Miss Alice Klauber and Mr. and Mrs. Simmons, all recently returned from abroad.

A. F. A.'S  
CALIFORNIA  
PAINTER  
EXHIBITION

The American Federation of Arts is circulating this year a Travelling Exhibition composed of Paintings by California Artists assembled under the direction of Mr.

Benjamin C. Brown of Pasadena. Twenty-five artists of the Pacific Coast are repre-

sented, including Rowena Meeks Abdy, Carl Oscar Borg, Benjamin C. Brown, Armin Hansen, Paul Lauritz, Eugen Neuhaus, Hanson Puthuff, William Ritschel, Guy Rose, William Watts, William Wendt and Carl Yens. Such titles as "Evening Gold—High Sierras," "A Deep Cove," "Indian Summer," "Carmel Shores" and "Chabot Valley" indicate that the artists are fully aware of the beauties which easterners always associate with the California landscape.

The collection was first shown in January, 1924, at Ann Arbor, Michigan, under the auspices of the Ann Arbor Art Association, where the work of these western artists proved of great interest to the public. The February engagement was at Galesburg, Illinois, and Knox College was delighted with the beautiful color and composition of the California paintings. Sioux City, Iowa, was next on the circuit. Prof. Snyder of the Sioux City Academy of Science and Letters wrote that the exhibition proved a popular one and had been very well attended. Later engagements included the Art Association at Painesville, Ohio, and the Art Association at La Crosse, Wisconsin. The collection will continue on circuit for some months longer.

The following interesting extracts from the summary for the past year of the activities of the Portland Art Association, which has lately been given by the Curator:

"The Art Museum has been open every day of the year with the exception of Christmas Day, the Fourth of July, and Sundays in August—on week days from nine to five o'clock, on Sundays and holidays, from two until five. During the eight winter months it is also open to art school students two nights a week and to the Business Women's Art Class one night a week. There have been several special evenings for the general public during the year. The total attendance for the year 1923 was 26,327. If the attendance of art school students, counting each student once a day, were added, the attendance would be brought up to over 34,000.

"Although the Art Association has no funds for acquisitions, the collections in the museum show some growth each year.



This year has been notable for gifts to the collections; three important paintings were received, 'Morning on the Scottish Coast,' by Eugene Verboeckhoven, presented by Mrs. Fenno-Gendrot, Roxbury, Massachusetts, in memory of the Rev. George H. Atkinson; an early watercolor by J. Alden Weir, presented by Mr. and Mrs. William M. Ladd; 'The Pine Tree,' by Andre Derain, purchased for the museum by a group of friends.

"The gift of Mr. L. Allen Lewis of a Chinese mortuary figurine was this year completed by a beautiful showcase which enables us to exhibit the figure in a suitable manner. A Danish curtain of the early Nineteenth Century, a piece of Sixteenth Century Italian embroidery and a piece of Seventeenth Century Belgian embroidery were given to the lace collection by Mrs. Frederic B. Pratt of Brooklyn; a black Peruvian water-bottle with Indian-head design was presented by Mr. Leo Friede; a cast of Arretine pottery was given by Mr. A. E. Doyle; a piece of Javanese batik and a book, 'Jewelry,' were given by Miss Mary F. Failing; a piece of Dalmatian embroidery by Miss Henrietta E. Failing, and a large collection of portfolios of reproductions of pictures and other publications by Mrs. Mary Spaulding.

"The photographs belonging to the Museum have been used continuously for the various classes and by individuals. The lantern slides in our collection have been lent, both in and out of town, for various classes, in addition to the regular use by classes at the Museum and the weekly art lectures given by Miss Wuest in the University of Oregon Extension Course.

"A membership department was this year added to the activities of the Museum. This work is not the mere adding of names and fees to our membership list on a temporary basis, but is educational in a manner intended to interest each new member in the work done by the Museum.

"Numerous lectures were given during the season, several by Miss Henrietta E. Failing, as chairman of the 'Art' subdivision of the Fine Arts Committee of the Portland Federation of Women's Organizations, and a number by Miss Anna B. Crocker, secretary of the Association and curator of the Museum.

"There were nineteen special exhibitions during the year, among them Selected Paintings by Western Artists; Objects from Ancient Egypt; a collection of Contemporary French and American Paintings; Design and Craft work by Public School Children; Reproductions of Rembrandt's Etchings; summer exhibition of Lithographs, Drawings and Reproductions of Drawings and Paintings by Cezanne, Fantin-Latour, Arthur B. Davies and others; photographs of Florentine Paintings, in connection with the University of Oregon Extension Course; photographs of Celebrated Personages by Famous Artists; Japanese Prints, and an exhibit of 'Design in the Minor Arts.'

"Among the visitors to these exhibitions were some 5,400 school children who came in groups of twenty to forty on school days. Miss Dunlap, the School Docent, received them, giving first a talk illustrated by lantern slides and afterwards conducting them about the building. In addition Miss Dunlap speaks to many pupils in the school buildings (about 18,000 last year) on various subjects relating to art, and particularly in connection with the Travelling Exhibition of Pictures. Photographs are lent from the Museum collection to the School Art League, who place them, suitably framed, in various schools. The exhibition of 'Design in the Minor Arts' and that of modern paintings were particularly interesting to the children."

The Museum also conducts an art school with an efficient staff of instructors.

A remarkable gift to the nation through the Smithsonian Institution has been made by Mrs. Gertrude D.

Ritter of Washington, consisting of a complete colonial room exactly as it would have appeared in New England in 1760 to 1780. This is not the usual reconstruction of a room of colonial type; it is such a room itself, the beautifully panelled walls, the fireplace and mantel, the corner cupboard, and the doors having been taken bodily from the old Bliss house in Springfield, Massachusetts, dating 1750 to 1765. The furniture, rug, wall hangings and decorations have been selected piece by piece by Mrs. Ritter, with the thought constantly in mind of creating an artistic ensemble to present faithfully in every detail an actual



COLONIAL ROOM—NEW ENGLAND, 1760-1780. UNITED STATES NATIONAL MUSEUM

PRESENTED BY MRS. GERTRUDE D. RITTER

room of that particular period of our colonial days.

The assembling of this room and its exhibition in the U. S. National Museum at Washington is the first step in Mrs. Ritter's plan to present to the Smithsonian Institution for the nation a true colonial house, containing this typical room and others, similarly artistic and accurate. The whole will present, to the hundreds of thousands of Americans from every part of the country who visit the Smithsonian and the National Museum every year, a vivid picture of how our forefathers lived in those early historic times, and, by stimulating interest in their mode of living, will make of our early American history a more vital thing. It is set up in a specially arranged space in the National Museum, and the first impression gained from it is an artistic and harmonious effect.

The panelling is of pine—a white pine which is no longer found and which was considered an excellent material for carving.

The panels were all put together with wooden pegs, no nails having been used. The glass in the door of the cupboard is original and the painting on plaster inside amusing and artistic. An over-mantel painting represents the town of Holyoke, Massachusetts, with Mt. Tom and Mt. Holyoke on either side. Around the wall are six sconces, representing one of the early types of lighting. They are made of tin with tiny facets of glass for reflectors. The candles in the sconces are over one hundred years old.

The furniture, which was home-made and of American wood, includes a Pennsylvania Dutch chest, probably a love chest, for the initials of the bride are on it; a Windsor rocker, dating from 1775, and belonging to the Morton family of Georgetown; a chair made for John Potts by Savery of Philadelphia, a master cabinet-maker; an interesting old cradle of walnut, with very bold turnings; a flax wheel, also of walnut, of the period of 1725; a handsome mahogany ladder back chair, dating from 1760; an



arm chair and a side chair of maple which were made in 1710-1720 and are of the Queen Anne style with fiddle back or Dutch splat; and a bannister-back chair dating from 1725.

One of the specially beautiful pieces is a chaise-longue of Walnut from the Otis House in Marshfield, Massachusetts, dating from 1725-1750. It is of pure Dutch type with slat back, the six cabriole legs terminating in club feet, the back legs plain. The walnut center table of about the same date is an American adaptation of the English oak of 1550-1600, but the scalloped apron under the frame is pure American. The small pine candle mould stand with the lead moulds for making candles is unique. It is of a very early type, probably 1680.

Mrs. Ritter has brought together this remarkable room gradually as opportunity presented. Some pieces, impossible to secure otherwise, were purchased from dealers at fabulous prices, while others, equally rare and valuable, were secured at first hand from farmhouses and elsewhere, from the descendants of the original owners.

One of the famous Wedgwood copies of the Portland vase, the finest piece of Roman glass in the world, was recently purchased by the Toledo Museum of Art and is now installed in its Ceramic Gallery.

The Portland vase, also known as the Barberini vase, was discovered in the seventeenth century during the pontificate of Pope Urban VIII of the Barberini family in a sepulchral mound near Rome. It remained in the Barberini Palace until 1770 when it was purchased by Sir William Hamilton, from whose possession it passed into that of the Portland family in 1787. At the time of its sale, Josiah Wedgwood, England's greatest potter, was bidding against the Duke of Portland, who, upon learning that Wedgwood desired to purchase the vase in order to reproduce it in jasper ware, agreed to lend it to Wedgwood if he would withdraw from the bidding.

This Wedgwood did, and he at once employed the most skilled workmen to copy in pottery what had been so marvelously wrought in glass. At the time fifty copies

were made and sold to subscribers for fifty guineas each.

In the British Museum is the rare Portland vase. It is cameo-cut, blown with a layer of opaque white glass over a dark but transparent blue. The white layer has been cut away by hand, leaving the figures in relief on the blue background.

The Wedgwood copy, now owned by the Toledo Museum, is similarly cut, the background being of a very deep, rich black of a beautiful texture. It was purchased at the dispersal sale of an English collection. The Museum also possesses an original Roman cameo glass vase, one of the five now in existence in the world.

The Seventh Annual Exhibition of the Toledo Federation of Art Societies opened the latter part of April in the Toledo Museum of Art. Prizes were awarded for oil paintings, water colors and prints by a jury composed of Jane Betsy Welling, Supervisor of Art in the Toledo Public Schools, and the artists, Wilder M. Darling and Frank Townsend Hutchins.

The Toledo Museum of Art has lately acquired a portrait of Antonin Proust, former French Minister of Fine Arts, by Edouard Manet. The painting is the gift of Mr. E. D. Libbey, President of the Museum.

The Chicago Art Institute ART INSTITUTE OF CHICAGO opened on May first an exhibition of Applied Arts, and at the same time the Chicago Architectural Exhibition was opened in adjacent galleries. The Applied Arts exhibition this year was unique in that for the first time it took on the character of an international showing. There were several exhibits from abroad, among them French wall-paper and textiles, and Dutch ceramics and silverware. The overdoor panels for Mr. Chauncey McCormick's new apartment were shown, and several panels from the studio of Robert Chanler of New York, who is well known for his decorative screens. Other exhibits were from the Rookwood, Fulper and Cowan Potteries and from William Varnum Poor. Samuel Yellin and Hunt Diederich showed notable examples of metal work. This exhibition is considered to have set a high mark in the history of Applied Arts exhibits.

Two recent occurrences in connection with the Art Institute and its Museum Instruction Department have proved it to be of more than local value in art education and appreciation. The first of these was a visit to the galleries by thirteen children, who came all the way from Madison, Wisconsin, for two hours' study in the galleries with one of the museum instructors. This trip necessitated the children's being out from dawn until late at night, and it cost \$15 for each child, but it was considered well worth both the time and the money for these young students to be able to see the original works of art which they had known only through reproductions. The project was financed by the Parent-Teachers Association.

The second instance was the visit of a group of architectural engineers from the University of Nebraska, who were making an eastern tour of inspection this spring and elected to spend a part of their very brief time in Chicago making a general tour of the Art Institute under the guidance of a museum instructor.

The memorial to Theodore Thomas, entitled "The Spirit of Music," which was designed by Albin Polasek, was unveiled in Grant Park, just south of the Art Institute, on April 24, following a program given in Orchestra Hall by the Chicago Symphony Orchestra and an address on the life and work of Theodore Thomas by Charles H. Hamill. The presentation of the memorial was made by Charles L. Hutchinson, President of the B. F. Ferguson Monument Fund, and the address of acceptance on behalf of the South Park Board was made by Edward J. Kelly, its president. Mrs. Minna Thomas, daughter of the great director, pulled the cord that unveiled the heroic bronze figure of Music.

An exhibition of wood-block prints by Gustave Baumann was shown in the print Rooms of the Art Institute during April and created much favorable comment. Mr. Baumann has during the past few years devoted much of his time to developing the wood-block as a means of art expression. In this exhibition he showed seven wood-blocks in a separate case, each of which contained a cut-out of the color to be used in the completed print. There, also, were shown the sheets in progressive printing until the final seventh color is added. Many of the

color prints shown were made in the Taos Indian district of New Mexico and effectively brought out the brilliant semi-tropical colorings of the southwest.

Sales amounting to over \$9,000 were made at the International Exhibition of Water Colors which closed at the Art Institute the latter part of April. This affords interesting opportunity for comparison with the sales made last year, in connection with the same exhibition, which amounted to about \$2,500. Among the notable works sold this year was a painting entitled "Inner Harbor, Gloucester," by Hobart Nichols.

It is interesting to know that, during the first three months of 1924, 235 new Life Members were added to the Art Institute, as against 154 in the same period in 1923. This is indeed a record to be proud of, as an evidence of increasing interest and support, on the part of the people of Chicago, for this great institution.

The Seventeenth Annual ART IN INDIANA Exhibition of work by Indiana artists and craftsmen opened in the galleries of the John Herron Art Institute, Indianapolis, on March 2, with a reception and a concert in the court by the Orloff Trio. There were over 1,200 in attendance on this occasion, and the increased attendance at the Art Institute during the period of the exhibition showed a growing appreciation on the part of the people of Indiana for the art products of their own state. In addition to works received from the artists of Indianapolis, exhibits were entered from eight cities throughout the state, as well as from Connecticut, New York, Illinois, and even from so far as Maine.

The Jury of Selection was determined by the ballot of the exhibitors of the past three years, as is customary. It included Mr. William Forsyth, chairman, Mr. Simon Baus, Mr. Randolph Coats, Mr. Paul Hadley, and Miss Myra R. Richards. A special jury consisting of Mr. K. A. Buehr and Mr. Raymond P. Ensign of Chicago was asked to make the awards, which were as follows: The Holcomb Prize of \$100, offered by J. Irving Holcomb, to William Forsyth for his "Evening—The Pool"; the Art Association First Prize, which was increased this year to \$150, to Clifton A. Wheeler, for a paint-



ing entitled "The Far Hills"; the Art Association Second Prize of \$50, added this year, to J. Murry Wickard for his painting entitled "Danseuse"; and the special prize for crafts, given by the Handicraft Guild of Indiana, to Mrs. William H. Welch for a piece of batik work. Honorable Mention in crafts was awarded to Frederick Fish, likewise for a work in batik.

In addition to the prize paintings special mention may well be made of two large portraits by Wayman Adams, one of Glenn Cooper Henshaw and one of Professor Leopold Auer; two portraits by Virginia Keep Clark, one of which was of Mrs. James Blaine Walker; a decorative gesso panel entitled "The Hopi Girl," by Howard McCormick, delightful in pattern and color; a street scene and a landscape by Glenn Coleman; a wood interior and a figure study by Henry Maginnis; two large canvases by Charles Reiffel, a winter scene and a landscape of rocks, sea, and bathing sea-nymphs; and a landscape entitled "Beside the Still Waters," by Susan Ketcham.

In conjunction with the above exhibition an auxiliary group of needlework, textiles, and leather by European and Japanese craftsmen was shown on the balcony, affording an interesting point for comparison with the work of our own craftsmen. These works were lent by L. S. Ayres and Company, the Pettis Dry Goods Company, Miss Roda Sellect, and the H. P. Wasson Company.

The John Herron Art Institute has recently acquired by gift and purchase a number of interesting and valuable works. Among the gifts are two vases of silvered glass and a textile fragment from Mrs. John N. Carey; eight pieces of contemporary French printed lines, Toiles de Rambouillet, from F. Schumacher and Company, of New York; a piece of Japanese pottery, Hizen ware, and a French ivory box, from Mrs. Frank N. Lewis; five books, examples of early printing, and a portfolio of French prints, from Mr. W. W. McCrea; and a number of smaller household articles from Miss Daisy Phelps. The purchases include an engraving by Albrecht Durer, an etching by Jean Francois Millet, and three lithographs by Arthur B. Davies.

Announcements have been received of the Art Institute's Summer School which will be held this year at Winona Lake, Indiana,

rather than at the school building in Indianapolis, as formerly. It is believed that there will be great advantage in making this change in the school's location, as it will enable the teachers and students to combine a vacation with their studies. The Fine Arts course will be conducted by Mr. William Forsyth, one of the leading Indiana artists and dean of instructors at the Art Institute; the Teachers Training course by Miss Ethelwyn Miller and Miss Frances Hoar; and the Commercial Art course by Miss Edna Mann Shover, Principal of the Art School, and Mr. Burling Boaz, Jr., Instructor in Commercial Art. Lectures on Art Appreciation and Oriental Art will also be given by Mr. J. Arthur MacLean, Director of the Art Institute.

In an open letter to members of the Art Founders Society of the Detroit Museum, Clyde H. Burroughs, secretary, makes an interesting report, from which we venture to clip the following:

"We have grown rapidly during the past year. We have become an organization of over 5,000 people, with the laudable aim of generally furthering the cultural growth of the fourth city and with the specific purpose of adding to the collections of the new Detroit Institute of Arts.

"Mr. Ralph H. Booth has recently added \$1,000 in cash to his fund in the Founders Society.

"We have two new governing members, who have contributed \$1,000 toward the purposes of the Society, viz.: Dr. Fred T. Murphy and Mrs. Anna Scripps Whitcomb. Mrs. Whitcomb's gift of \$1,000 is for the Anna Scripps Whitcomb travelling scholarship, which will be awarded in June of this year under the terms noted elsewhere in this bulletin.

"The Founders Society has acquired for the Museum fifty-three art objects during the last half of the year 1923. These objects, many of them of the decorative arts, were purchased under the expert guidance of Dr. W. R. Valentiner and will find a proper place in the period rooms of the new building. Some of these objects are now on exhibition, and others are being held in storage for future display.

"The financial statement of the Founders Society for March first shows a balance in membership funds of \$20,094.46. In addition to this the Detroit Trust Company holds invested funds of \$67,915.04, the income from which is available for the purposes of the Founders Society.

"Mr. Hal H. Smith is particularly interested in the growth of the Museum print department, which now numbers some 2,000 etchings, engravings and lithographs from earliest times to the present day.

"The corner-stone of the new building was laid with suitable ceremonies in April."

ART IN  
ST. LOUIS

The collection of Persian art objects, ancient glass and Hellenistic bronzes, lent by Kouchakji Freres, on display

at the City Art Museum in April, attracted many visitors; likewise, the photographs of Western scenes by Laura Gilpin of Colorado Springs. For May the exhibitions were Etchings and Drawings by Jean Louis Forain and Drawings by Aubrey Beardsley.

The recent exhibition of sculpture by Caroline Risque, Nancy Coonsman Halm, Adele Schulenberg Genson, Victor Holm, Robert P. Bringham, Joseph Horchert and Sheila Burlingame was one of the most successful displays ever held at the Artists' Guild. One thousand visitors attended the opening reception.

The St. Louis Art League held in May the first of a series of exhibitions of St. Louis art industries. This exhibition was of glass mosaics made by the Ravenna Mosaic Company of St. Louis, which firm is carrying out the mosaic work for the St. Louis Cathedral. With some of the modern work were displayed copies of European mosaics dating back to the fourth century.

The art room of the Public Library displayed during the first two weeks in May, paintings by Ivan Summers and Carson Donnell. Mr. Summers is of the Woodstock colony in New York and has been in St. Louis for several months.

Maurice Braun and William R. Leigh have recently held a joint exhibition of their work at the Shortridge Gallery. Maurice Braun's canvases portrayed the Ozarks, Colorado, Connecticut and California country. William R. Leigh chose for his theme Indians and western scenes.

The Todd Studios held an exhibition the early part of May of the work of five St. Louis artists: Katheryn E. Cherry, Frederick R. Roe, Agnes Lodwick, E. Luchtemeyer and Arthur Mitchell.

The annual exhibition of the Taos Society of Artists was held at the Noonan-Kocian Gallery in April.

M. P.

Completing its fifth year, the Art Club of St. Petersburg, Florida, has had the most interesting and successful season of its existence.

Included in the ten exhibitions of its winter's program have been a group of twelve portrait compositions by William M. Paxton of Boston, and a noteworthy collection of etchings and wash drawings by Frank W. Benson of Boston. These exhibitions were shown exclusively in St. Petersburg, the citizens of which are heartily cooperating with the Art Club in its efforts to raise the standard and appreciation of art throughout the south. It was the first time that any of Paxton's works have been shown south of Washington. Of the Benson pictures thirteen were sold during the exhibition for more than \$1,200.

Other exhibitions included twelve delightful landscapes by George Inness, Jr., who has just presented to Southern College at Lakeland, Florida, a notable painting of Florida woods. This is his second gift to Florida in recent months, the first being a triptych, a symbolical landscape painting, which was given to the Universalist Church at Tarpon Springs. The Inness paintings at St. Petersburg were the most popular of the season, more than 10,000 persons visiting the exhibition. Four Inness paintings were sold, bringing \$9,000.

Another noteworthy exhibition was a collection of illustrations and cover designs from famous American illustrators, members of the New Rochelle Art Association.

The first representative exhibition of the work of southern artists ever held in the south was an interesting feature of the season's showings. There was also a display of the works of Miss Alice Huger Smith, the water colorist, of Charleston, South Carolina. Other exhibitions included a collection from the Pennsylvania Academy of the Fine Arts, a



representative photographic collection from New York, Philadelphia and Florida studios, a collection of Textiles from the Textile School of the Museum and School of Industrial Art, Philadelphia, and a display of work by the students of the Florida Art School. Miss Lile Chew, a third-year student of the school, was awarded the C. Lee Cook gold medal for the most meritorious original work of the year. Miss Ada Wellock was winner of the first prize for first year students' work.

Announcement was made that, beginning next year, a gold medal, to be known as the "Eve Alsman Gold Medal," will be awarded annually for the best Florida landscape, irrespective of the age of the student or the length of time engaged in study.

Fully 25,000 persons attended the exhibitions during the season, which covered a period of five months. The practical interest of the people, showing a definite growth in art appreciation, was evidenced by the number of sales made.

IN THE MINNEAPOLIS State Art Society was shown for two weeks during March at the Minneapolis Institute of Arts, after which a part of the collection was sent on a tour of the cities throughout the state. The purpose of these exhibitions, which are of works contributed exclusively by residents of Minnesota, is to encourage public recognition of local artists without regard to their previous success, or its absence. Besides paintings and drawings, the exhibit included craft work in metal, wood, pottery, weaving, batik and printing, thus covering as closely as possible the whole field of artistic endeavor. In connection with this exhibition a lecture was given at the Art Institute by Ian B. Stoughton Holbourn, professor at Carleton College, who discussed the aims of the Minnesota State Art Society.

The Minneapolis Art Institute has recently purchased for its John Washburn Memorial Room a charming portrait of Robert Devereux, Second Earl of Essex, a prominent figure in English history during the reign of Queen Elizabeth. The panel, measuring  $19\frac{1}{2}$  by  $15\frac{1}{2}$  inches, is dated 1599 and is anonymous. An interesting account of the portrait is given in a recent

number of the Institute's *Bulletin*, together with extracts from the history connected with the subject.

THE NEW  
ART MUSEUM  
IN HOUSTON,  
TEXAS

On April 12 the Houston Art Museum was dedicated with appropriate ceremonies. The principal speaker upon that occasion was Homer Saint-Gaudens, Director of Fine Arts at the Carnegie Institute, Pittsburgh. The following extracts are from his address, which emphasized the value of the art museum as a factor in the spiritual development of the community:

"See to it," he said, "that this gallery becomes more than an old-fashioned mausoleum of riches of the past, that it offers a guide to the beauty of the world, and offers it with cordiality and hospitality. I would ask you to define the function of this museum as first and foremost to bring art into the everyday life of the layman, to convince him that it is not something to revert to as to a holiday pleasure, for seasonal interest only, but something of as live and continuing interest as the front page of our newspapers.

"For then, and not till then, your museum will emerge from the catalogue class of thing and become more than a rehearsal of the most important doings of certain craftsmen. Then your efforts will serve a really finer mission to broaden and to enrich these practical, methodical and mechanical lives of ours. Then, and not till then, will you actually start to realize on the good things which this vast civilization is creating for you.

"Your coming problem," he continued, "is not confined to what you shall put on your walls, but what you shall put into the hearts of your people. You have not only to collect beauty for your public. You have a barrier of prejudice and misunderstanding to tear down. You must reassure your public day in and day out, year in and year out, that it must not feel the need of putting on felt slippers when it approaches a picture.

"You must help the layman to know that there is no reason for the existence of any lovely thing in nature, a tree, a mountain, a meadow, a beautiful human face, a pleasing figure, except to delight him, that these things exist for his admiration, that their

presence and his delight in them are fundamental complements.

"You must help him to realize the actual pleasure and profit to be gained from attractiveness in his man-made surroundings. You must make clear to him that his future hope is in learning to walk hand in hand with the esthetic and the material.

"You must wake your people to a spontaneous, free expression of their fundamental emotions, their eternal, spiritual side, and let them into the secret that the great gift of life is beauty, that men and women are more than economic units.

"Then your people will learn to fuse those two elements of life, the spirit and the flesh, in such an alembic as this Museum of Fine Arts, into a glowing whole that will help our race accomplish things far beyond the dreams of the past."

THE  
"DAYTON  
PLAN"

For the past three years the Dayton Art Institute has been trying out, with increasing success, a plan to widen the interest of the

community in American art and American artists.

Through the cooperation of a large number of the foremost artists of this country the Institute has put into circulation, under the same rules and regulations under which the Public Library issues books, a Circulating Gallery of Portable Pictures. On the back of each is printed the main facts of the artist's life and his successes and a few lines of criticism that will serve as an avenue of approach in intelligently looking at the picture. The artist's selling price is marked on it, and when the picture is sold the artist receives the full amount without any commission.

In this way the man of moderate means is enabled to hang in his home, for leisurely study and appreciation, worthy pictures by the best men, and can learn to afford to buy, in moderate sized canvases, the works of men that he had perhaps thought quite beyond a bowing acquaintance. The buyer of the small picture becomes later the buyer of the larger picture and is constantly building up a first hand knowledge of American artists through the leisurely study of their works in his own environment without distractions.

During the last three years, aside from the small pictures sold while in circulation, through the influences of the Institute seventy important pictures have been sold in the city where previously no interest existed. In some instances the children in a school-room have saved their nickels and dimes and bought, as a permanent possession for their schoolroom, pictures from the Portable Gallery.

This year the Institute, with the cooperation of the public schools, will give a number of cash prizes open to all high school grades, for the best short essays embodying an appreciation of the place and progress of American art. Each contestant must have drawn out during the year at least three pictures and taken them home for study. This will afford a wide circulation among the homes of the city and stimulate an interest where none now exists.

This plan of making it easy for people to become interested in things to which they have been indifferent has had great success in other lines.

The Civic Music League, started ten years ago, has given the world's best orchestras and artists to the people at cost. Hundreds of seats have been available for such orchestras as Chicago and Philadelphia, such artists as Kreisler, Heifetz, Paderewski, Chaliapin, Jeritza, Bori and others at fifty-eight cents a seat or three dollars and a half for a course of six concerts. This has been self-sustaining for ten years without a dollar's guarantee or aiding subscriptions. A new clientele was worked up in the shops, stores and factories among those who had previously felt debarred from such things on account of price. There is no question but that this has been made possible by the preparatory interest awakened by the phonograph and reproducing piano in the homes of the people. It is felt that the small picture will function similarly in the field of art. The "Portable Picture" is the radio of Art Museums.

The Dayton Public Library has adopted a similar progressive idea. Besides its main building, east and west branches, and numerous school extensions, as well as special libraries taken to the larger factories, it now covers other parts of the city, not otherwise served, by a library truck running over regular routes each day. This has



increased its readers and circulation by thousands.

Throughout this country there have always been the few who cared for these better things of life because their position has put them in touch with these advantages. Yet the love of the beautiful is universal, the reaction to it immediate, when it is made available. The "Dayton plan," in brief, is to make it easy for every one to come in touch with things worthwhile, and the Circulating Gallery of Portable Pictures is an endeavor to do this in the field of art.

M. S. G.

### ITEMS

The Denver Art Museum opened on May 31 its Thirtieth Annual Exhibition, which will be on view in the Public Library until the end of September. This plan for a four-months' exhibit during the tourist season was tried for the first time last year and found to be exceedingly popular, both among visitors and artists. The exhibition includes works in painting, sculpture and drawing, and is an interesting and varied showing. The jury of selection was composed of Dean Babcock, Clara Sorenson Dieman, Robert A. Graham, Anne Gregory Ritter, and Estelle Stinchfield.

An exhibition of paintings and etchings by Daniel Garber, Jonas Lie and Frederick J. Waugh was shown at the public library during April, attracting widespread interest and comment. Among the paintings of note was that of the "S. S. Leviathan under Convoy," by Waugh, who showed principally pictures of the sea.

An attractive and picturesque gathering was that on the evening of March 28 in the Whistler House in Lowell, Massachusetts, when the Lowell Art Association, now the owners of the house, celebrated the hundredth anniversary of its building. This was the occasion of a "Candlelight Fete" and costume ball, the guests all wearing costumes of a century ago. In honor of the event the walls of the house were hung with a collection of portraits of ancestors of the present generation of Lowell people and those prominent in the early history of the town, personages such as might have been

present to welcome the Whistler family to Lowell. This interesting old house was built by a woolen manufacturer, Paul Moody. Upon the death of Mr. Moody the house passed into the possession of George W. Brownell, who occupied it until it was turned over in 1833 to Major George Washington Whistler, the father of the great artist. It was here that James McNeill Whistler was born, although it is said that he "refused" to acknowledge Lowell as his birthplace.

The department of Applied Art of the Kansas State Agricultural College, under the direction of Prof. Araminta Holman, held a formal opening of its Art Gallery on March 13. Oscar Jacobson, professor of art at the University of Oklahoma, delivered an address on "Art and Nationality." The collection of the Applied Art department is the nucleus of a permanent exhibition and comprises original wood block prints, oil paintings, and water color prints, American glassware and pottery, Indian pottery, a case of Chinese art work, embroidery and bronzes, reproductions of sixteenth century paintings, Copley prints of leading American painters, and modern designs in textiles from the Poiret Studio, Paris.

A notable exhibition of the work of Violet Oakley was held at the Forrest Studio-Gallery, 80 West 40th Street, New York, from April 21 to May 4. This included the triptych to be placed in the Alumnae House at Vassar College—a seven-fold composition entitled "The Great Wonder," representing a Vision of the Apocalypse; and the portfolio of color reproductions of the mural paintings in the Governor's Room and Senate Chamber of the State Capitol of Pennsylvania entitled "The Holy Experiment"—"A Message to the World from Pennsylvania."

A colorful exhibition of peasant embroideries and textiles from the countries of Southern and Central Europe was shown during April in the Textile Study Room at the Cleveland Museum of Art. The pieces, with a few exceptions, belong to the Museum's textile collection, a section of which is being devoted to the work of those countries from which the city's foreign-born population is drawn. Hungary, Croatia, Dalmatia, Greece, Macedonia and Czecho-Slovakia are represented, and it is planned to make of



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this collection a reflection of the cosmopolitan character of Cleveland's population and to create an appreciation for the craftsmanship of the lands from which these people came.

The May exhibition of Work by Cleveland Artists and Craftsmen, held at the Cleveland Museum, surpassed any of the preceding five annual exhibitions in the number of entries made, about twelve hundred objects being entered for the jury's consideration.

The Ruskin Art Club of Los Angeles, California, has for several years been following an interesting study program which has brought them in touch with art development in different parts of the country. The program for the current year has been devoted to art in New England and in New York.

The Orlando, Florida, Art Association has lately become a chapter of the American Federation of Arts. This association held an exhibition this spring in the Albertson Public Library, which comprised thirty-five paintings, mostly of Florida scenes, but a few portraits and figure studies.

The Concord Art Association of Concord, Massachusetts, has lately held its Eighth Annual Exhibition, which included forty-nine oil paintings and seventeen works in sculpture. Among the former was Wayman Adams' portrait of Joseph Pennell at his Etching Press, and Cecilia Beaux's portrait of A. Piatt Andrew, Member of Congress from Massachusetts. With the works by American artists were shown paintings by Monet, Zuloaga and Nikolai Fechin. One of the sculpture exhibits was the Concord Art Association's Medal of Honor, the work of Albert Laessle.

On three successive Thursday evenings, beginning April 10, demonstrations in the graphic arts were given at the Baltimore Museum of Art by well-known artists, each of whom drew a plate, etched and printed it before the audience. The first of these was given by William Auerbach-Levy, who made an etching; the second by Frederick Reynolds, who showed the processes of mezzotint and drypoint, and the third by Will Simmons, who demonstrated the making of an aquatint.



THE CONCORD ART ASSOCIATION'S  
MEDAL OF HONOR

BY ALBERT LAESSLE

An original Gobelin tapestry, woven at the Gobelin Tapestry Works in France, has recently been brought to America, and was exhibited for eleven days from April 22 to May 3 at the Grand Central Palace in New York, in the galleries of the French Exposition. The tapestry, which has been valued at \$50,000, was designed by G. L. Jaulmes and woven to commemorate the departure of American troops to France in the Great War. The background is the historical scene of Independence Hall in Philadelphia.

A National Fine Arts Commission has recently been established in England, corresponding to our National Commission of Fine Arts. Its members will include The Earl of Crawford and Balcarres (chairman), the Marquess Curzon of Kedleston, Sir Aston Webb, P. R. A., Sir Reginald Blomfield, R. A., Sir Edwin Lutyens, R. A., Mr. Alfred J. Gotch, P. R. I. B. A., Sir George Frampton, R. A., Mr. D. Y. Cameron, R. A., and Mr. T. H. Mawson, President of the Town-Planning Institute. The services of the members of the Commission will be honorary, and they will not sit to consider any question in which any individual member is professionally interested. The Commission will have no power of veto and will act merely in an advisory capacity, as does our own commissioner.

## BOOK REVIEWS

ARTHUR B. DAVIES—*Essays on the Man and His Art*. The Phillips Publications, Number Three. Phillips Memorial Art Gallery, Washington, D. C. The Riverside Press, Cambridge, Massachusetts. Price \$10.00.

Perhaps no painter at any time has had a greater tribute paid during his lifetime to his genius than this monumental volume constitutes to the art of Arthur B. Davies. To it the foremost American art writers of our day have contributed, among them Duncan Phillips, Royal Cortissoz, Frank Jewett Mather, Jr., and Edward W. Root, each of whom discusses Mr. Davies' works from his own individual standpoint, praising them highly and illuminating their significance. Such understanding and sympathetic analysis must be most gratifying to the painter, whereas to the public it opens new avenues of understanding not only of the work of this painter, but of others to whom he is akin.

In the Foreword Mr. Phillips points out certain unusual features of this book which should commend it to its readers: (1) It is the first comprehensive study of the art of Arthur B. Davies, whom Mr. Phillips characterizes as "the most individual of living artists." (2) It is a symposium—a collaboration of authors on a given theme, a labor of love, "a starting point for the evolution of world opinion about Arthur B. Davies." (3) It is not only the work of contemporaries of Mr. Davies, but done with the sanction and under the sympathetic supervision of the artist himself. Two of the contributors not previously mentioned, Mr. Dwight Williams and Dr. Eisen, were respectively his first teacher of artistic principles and practice, and his fellow student of ancient art. (4) It deals with the work of a painter who is still in his prime.

Seldom does one meet with critical articulating of finer type than that embodied in these essays. It is amazing also to discover how each of the contributors has found something quite new and different to say, how many facets the theme seems to have. Mr. Root, in his chapter, lays special stress upon the influence the scenery of the Mohawk valley, wherein Arthur B. Davies grew up as a boy, may have had upon his style, while he traces elements of success to his Celtic ancestry. Mr. Mather begins his chapter

with this impressive sentence: "We do not so much criticize works of art as endure their criticism of ourselves," and goes on to confess that by this test, on his first contact with Arthur B. Davies' work, he failed. But what he first denied of worth he now holds in highest esteem.

At least half of the book is given to illustration, forty-one of Mr. Davies' paintings being beautifully reproduced. Thus the reader may apply his own tests and try out (though the illustrations with one exception lack the quality of color) the appraisal made by the authors.

THE HISTORY OF AMERICAN SCULPTURE, by Lorado Taft. The Macmillan Company, Publishers, New York. Price, \$6.50.

At last this valuable book, published originally in 1903 and long out of print, has been reprinted, an additional chapter, covering developments during the last twenty years and bringing the volume up to date, being added by the author, Mr. Lorado Taft, who is himself reckoned among our leading American sculptors and who more than almost anyone else has, through his teachings, writings and lectures, helped to enkindle a love of art and an appreciation of sculpture among the people of our middle west. This is almost the only source for a comprehensive study of the subject of which it treats. Of necessity it is a large volume, running now over 600 pages in length, but from first to last it is delightful reading—criticism blended with biography, searching, sympathetic, invariably kindly, and yet discriminating; a book which should be in every school and college, in public as well as private libraries. To all lovers of art and to those interested in the beautification of cities it is specially commended.

NEW GUIDES TO OLD MASTERS, by John C. Van Dyke. Charles Scribner's Sons, New York, Publishers. Price, \$1.25 each.

Except for two volumes, St. Petersburg, which has never been issued, and Florence, which is now in preparation, this interesting series of pocket guide books is complete. The series now is composed as follows: I. London—National Gallery, Wallace Collection; II. Paris—Louvre; III. Amsterdam—Rijks Museum; The Hague—Royal Gallery; Haarlem—Hals Museum; IV. Brussels—Royal Museum; Antwerp—Royal Museum;



V. Munich—Old Pinacothek; Frankfurt—Staedel Institute, Cassel—Royal Gallery; VI. Berlin—Kaiser-Friedrich Museum, Dresden—Royal Gallery; VII. Vienna—Imperial Gallery, Budapest—Museum of Fine Arts; IX. Venice—Academy, Milan—Brera, Poldi-Pezzoli; XI. Rome—Vatican, Borghese Gallery; XII. Madrid—Prado. Of these, two have just been issued for the first time, that on Rome and that on Venice and Milan. The earlier volumes in the series came out just before the Great War and are dated 1914. Because of the war, which temporarily cut off interest in the galleries of Europe, the series never perhaps received the attention it deserved. It was for this reason, possibly, that Professor Van Dyke's much-discussed "Rembrandt and His School," which merely reiterated certain conclusions published in these volumes nine years earlier, came as such a shock last fall to the reading public.

In these books Professor Van Dyke has endeavored "to say less about the well-worn saints, and more about the man behind the paint brush" than is found in most guide-books. He deals with pictures from the painter's point of view, and he goes very carefully and in a very scholarly manner into attributions, though at the same time continually stressing the fact that the value of the work lies in its quality, not its painter's reputation.

The London volume has a preface and general introduction to the series, the latter an essay of engaging interest on the study of the Old Masters. The books are made up of comments on certain paintings, written from notes made in the presence of the works after profound study. It is as though the author himself made a tour of the galleries with the reader, commenting on this picture and that as merit called a halt.

**AN INTRODUCTION TO THE STUDY OF CHINESE SCULPTURE**, by Leigh Ashton. Charles Scribner's Sons, New York. Printed and made in Great Britain. Price, \$15.00.

Our attention was called recently to the surprising number of original works in sculpture by Greek and Roman sculptors of the Classical period which have found their way into American collections and were illustrated in Professor Chase's book on this subject. Now this volume on Chinese

sculpture likewise amazes by the number of illustrations of works in American collections by Chinese sculptors. The book, which is half text and half illustrations, is intended to provide a background for the systematic study of Chinese sculpture, hence a considerable amount of matter dealing with the purely political history, in addition to that which concerns itself with moral, philosophical, or literary development, is included. The art of these ancient sculptors of the Chinese nation is taken up systematically and consecutively, beginning with the earliest, 255 B. C., and concluding with the Ming Dynasty, which ended in 1644. There is a bibliography and a note on Forgeries and Restorations in the Preface, a very reasonable protest against the disfigurements of the cave temples and the mutilation of works to satisfy the greed of the thoughtless collector.

#### ITEMS

This magazine goes to press on the eve of the opening of the American Federation of Arts' Fifteenth Annual Convention, a full account of which will be given in the July number.

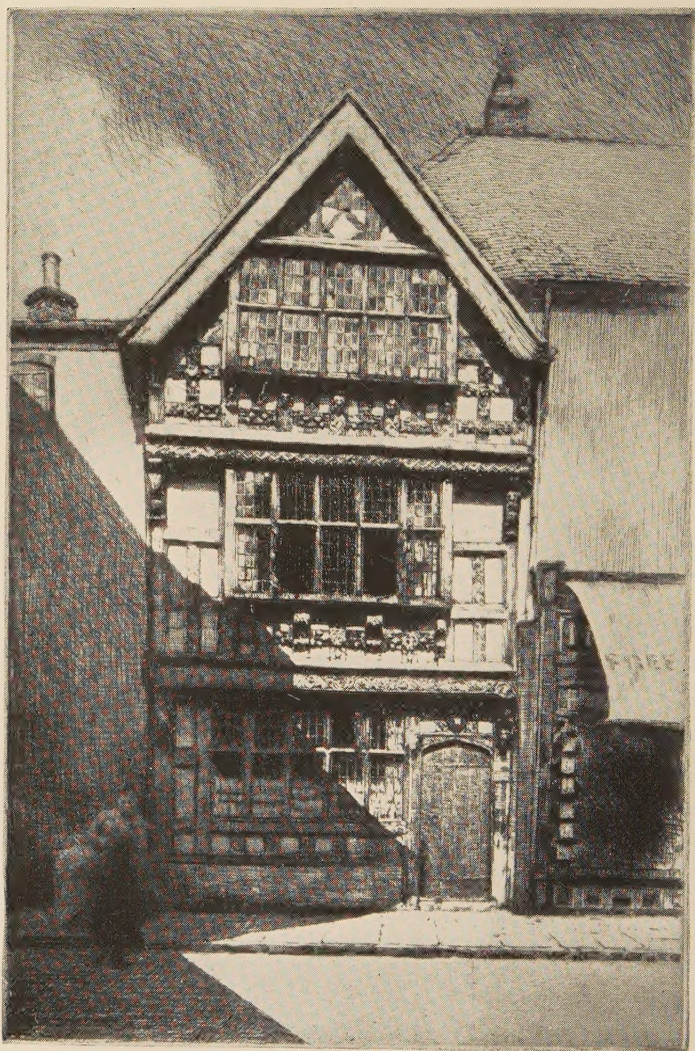
Announcement has been made that Mrs. Cornelia B. Sage Quinton has resigned the directorship of the Albright Art Gallery, Buffalo, and in August will become the Director of the Spreckels Art Gallery in San Francisco.

Mrs. Quinton has been for twenty years associated with the Albright Gallery, first as assistant to Mr. Charles M. Kurtz, and since his death, for fifteen years, director, during which time she has won for herself and for the Gallery an enviable reputation on account of the excellence of the exhibitions which she has assembled under her own capable management.

The Brooklyn Society of Etchers held its Third International Exhibition at the Anderson Galleries, New York, from April 22 to May 3. The exhibition comprised 332 prints, 182 of which were contributed by American etchers. The remainder came from etchers in Austria, Belgium, Canada, Czecho-Slovakia, France, Great Britain, Germany, Holland, Italy, Sweden and Switzerland.







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